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THE LEVERHULME ART COLLECTIONS

III

FURNITURE, TAPESTRY AND NEEDLEWORK

116. RED LACQUER AND GILT WRITING CABINET. *English, circa 1700.*

ENGLISH FURNITURE

TAPESTRY AND NEEDLEWORK OF THE XVITH-XIXTH CENTURIES

With examples of other styles

A RECORD OF THE COLLECTION IN THE LADY LEVER ART GALLERY, PORT SUNLIGHT FORMED BY THE FIRST VISCOUNT LEVERHULME

By

PERCY MACQUOID

Author of "A History of English Furniture"
Etc.

Port Sunlight, Eng. Lady Lever Art Gallery

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AUTHOR'S PREFACE

WHEN the late Viscount Leverhulme outlined his project for this Catalogue of the Lady Lever Art Gallery, it was his expressed wish that Mr. Percy Macquoid should undertake the volume devoted to Furniture, which was to contain rather more information than bare descriptions of the objects. After having examined the Collection at Port Sunlight, it was with enthusiasm that Mr. Macquoid set about the work, and although unhappily neither Lord Leverhulme nor he lived to see the publication of the Catalogue, fortunately Mr. Macquoid's manuscript was completed and delivered before his death in 1925.

At the late Lord Leverhulme's request I undertook to write the two short sections dealing with the Tapestry and Needlework, and wish to acknowledge the unfailing kindness and help given to both Mr. Macquoid and myself by Mr. Sydney L. Davison and his staff at the Gallery.

THERESA I. MACQUOID.

LONDON,
May, 1928

225076

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ERRATA

Page 12, line 2	*For* "No. 23" *read* "No. 22."
„ 24 „ 23	*Delete* the word "has."
„ 49, Ref. No. 135 . . .	*For* "Mahogany-Lamp Stand" *read* "Mahogany Lamp-Stand."
„ 50 „ 139 . . .	*For* "Mahogany Stand" *read* "Mahogany Stool."
„ 52 „ 149, line 2 from bottom .	*For* "pedestal" *read* "pediment."
„ 59 „ 198 . . .	*For* "Mahogany Sideboard Table" *read* "Mahogany Sideboard Table, one of a pair."
„ 61 „ 207 . . .	*For* "Torchéres" *read* "Torchères."
„ 69 „ 264 . . .	*For* "carved on all four sides" *read* "carved on all four sides,".
„ 84 „ 369 . . .	*For* "Width, 3 feet 6 inches" *read* "Diameter, 3 feet 6 inches."
„ 85 „ 375, line 12 . .	*For* "Length, 3 feet" *read* "Height, 3 feet."
„ 88 „ 395 „ 7 . .	*For* "veneered with satinwood framing" *read* "veneered with satinwood, framing."
„ 95 „ 452 . . .	*After* "feet" *add* comma.
„ 96 „ 460 . . .	*For* "seated" *read* "perched."
„ 96 „ 462 . . .	*For* "chateau" *read* "château."
„ 107 „ 4 . . .	*For* "Les Chasse" *read* "Les Chasses."
„ 111 „ 14 . . .	*For* "Brussels, 1650" *read* "Brussels, *circa* 1650."
„ 111 „ 15 . . .	*For* "Mortlake, 1675" *read* "Mortlake, *circa* 1675."
„ 122, line 30	*For* "possesses" *read* "includes."
„ 123 „ 38	*For* "No. 221 (Plate 62)" *read* "No. 222 (Plate 50)."
„ 136, Ref. No. 68 . . .	*Add* Reference "Plate 114."

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(I.) FURNITURE

1. WALNUT CHAIR. *English, circa 1680.*

9. WALNUT CHAIR. *English, circa 1678*

INTRODUCTION

IT is difficult to realise that the superb collection of furniture and other works of art at the Lady Lever Art Gallery at Port Sunlight has been formed by one individual and given in one munificent bequest, and it is safe to say that no similar gift exists elsewhere in England. The evolution of the furniture alone is of the greatest interest to the collector, who will find many missing links of exceptional quality, particularly in English furniture of the seventeenth and eighteenth centuries, as Lord Leverhulme has concentrated his choice on pieces of British origin.

From the end of George IV.'s reign until about 1850, ponderous efforts in mahogany, garish ormolu, and so-called "papier mâché" more or less represented the output of furniture makers. During early Victorian times these efforts were varied from time to time by the introduction of contemporary reproductions of French furniture in imitation of the previous styles of Boulle and Louis XV., no doubt induced by the *entente cordiale* existing then between Victoria, Prince Albert, and Louis Philippe, and later this same taste continued under Napoleon III. These rather glaring foreign specimens found favour in the drawing-rooms of well-to-do Londoners, causing them to relegate their Chippendale, Hepplewhite, and Sheraton furniture to the attics and servants' quarters, and in some instances, even to destroy such Tudor and Jacobean Oak as had drifted to the Metropolis, to make way for what was considered the height of fashion.

But matters reached a climax when novelties in English furniture were exposed to view in the British section at the 1851 Exhibition, held in the Crystal Palace building in Hyde Park. In the *Illustrated Exhibitor*, which formed the catalogue of this enterprise, can be seen some of the strange objects that represented British taste in the middle of the nineteenth century.

Meanwhile, a revulsion against these debased forms of art was set on foot by such men as Ford Madox Brown, Rossetti, Holman Hunt, John Everett Millais, J. Collins, Thomas Woolner, and F. G. Stephens, five of whom formed the celebrated Pre-Raphaelite Brotherhood. Their numbers were, a few years later, strengthened by the addition to their ranks of Edward Burne-Jones, William Morris, and Norman Shaw, the varied accomplishments of these men forming a most successful and practical effort towards the revival of design, construction, and workmanship. From the activities of this group of artists can be traced the change in English taste from the heavy mahogany products or tawdry imitations of the second Empire, back once more to the love of Tudor and Stuart oak, the picturesque freedom of Carolean walnut, the simplicity of George I.

furniture, the charm of Chippendale, and the fanciful delicacy of Adam and his followers.

Such firms of cabinet-makers as Jackson & Graham, Collinson & Lock, and Wright & Mansfield, were quick to perceive the change that was likely to affect public taste, the latter firm being responsible for accurate and beautiful reproductions of Chippendale chairs and cabinets, which after sixty years' use are difficult to distinguish from the original examples.

In 1877, young Lever, then twenty-six years of age, made his first purchase—a pair of Derby figures: the first purchases of young collectors are generally connected with ceramics, the transition to furniture being very usual. When Lord Leverhulme commenced to purchase furniture he participated in the universal preference of his time, for modest pieces of the eighteenth century, for the solid charms of oak and the picturesque allurements of walnut were not, in those days, considered so attractive as mahogany and satinwood, which still form the nucleus of Lord Leverhulme's Collection; but being very catholic in his taste, he soon perceived the beauties of the earlier woods, and has included some fine examples of both oak and walnut. What goes far to establish this Collection as unique, is the evolutionary series of such important objects as chairs, tables, and commodes, which are of the greatest value to the student. Whole sets of chairs in endless varieties are to be found, the long series of tables is most remarkable, and the comprehensive collection of commodes quite unrivalled. The arrangement of this furniture in the various Galleries is greatly enhanced by the fine pictures, that form so distinctive a background.

The passion for collecting objects of art of a former time is by no means new to humanity. The Romans, in the reign of Augustus, 10 A.D., purchased for their weight in gold, statues by Lysippus, a Greek sculptor, who was working over three hundred years before this time, whilst from the period of the Renaissance onward, great collections of statuary, pictures, tapestries, engraved gems, and even china have been formed; but it is only since about 1875 that furniture has been acquired and arranged in rooms according to period, or that its acquisition has been regarded in the light of an artistic collection.

In former times, each period was represented by its contemporary furniture, and certainly during the eighteenth century, in the best rooms of fashionable houses, all types belonging to the sixteenth and seventeenth were discarded as old-fashioned, to make room for newer objects. This state of things is proved by the following extract:

From the Diary of Mrs. Philip Lybbe Powis, writing in 1757:

"Went to see a house of the D. of Devonshire called Hardwicke. It was built in 1578 by Elizabeth, Countess of Shrewsbury. Of course it is antique and rendered extremely curious to the present age, as all the furni-

ture is co-eval with the edifice. Our ancestors' taste for substantialness in every piece makes us now smile; they, too, would, could they see our delicateness in the same articles, smile at us, and I'm certain if any one was to compare three or four hundred years hence a chair from the Drawing-room of Queen Elizabeth's days and of the light French ones of George II., it would never be possible to suppose them to belong to the same race of people, as the one is altogether gigantic and the other quite lilliputian."

No doubt this attitude would have still continued on into the nineteenth century, had any further style of distinctive merit and attraction arisen to warrant other evolutions.

In selecting the different objects for illustration, care has been taken to give those pre-eminence that are most representative and beautiful.

PERCY MACQUOID.

TUDOR AND JACOBEAN OAK

EARLY Tudor furniture, such as that dating from the accession of Henry VII. (1485) to the crowning of Elizabeth in 1558, is most rare, nor does the Lady Lever Art Gallery, so rich in all later periods, possess any specimen. Houses, and even palaces, in England at that time were scantily furnished. Destruction of all kinds had occurred during the Wars of the Roses, and with the accession of Henry VIII. (1509) the country had only just begun to enjoy the fruits of internal peace and comfort. The domestic dwelling at this date had only been in existence a few years, for hitherto fortified castles, with their internal stone construction, represented the houses of the rich, and demanded but little furniture, which was of crude and heavy construction.

With the new manor-houses and halls introduced at the time of the English Renaissance, the quantity and quality of furniture was largely increased, but oak remained the wood from which it was generally constructed. The walls, hitherto of stone and plaster, began to be panelled, often from floor to ceiling; chairs very gradually became more numerous, and after the middle of the century were supplemented by court cupboards, tables, beds, buffets, and chests, frequently carved and inlaid with variously stained woods. These were all somewhat cumbrous in form, but rich, solid, and picturesque, an effect to which the tapestries, hangings, and superb carpets imported from abroad contributed: it must be remembered also that the art of embroidery in England at this time was far in advance of the native, rather rough, oak carving.

The bed-posts, tables, and columnar supports to court cupboards assumed at times a bulbous and almost grotesque appearance, that continued, with modifications, well into the seventeenth century; but the form and proportions of the panel-back arm-chair (such as Fig. 31, Tudor Room) remained reticent and dignified, its shape being indigenous to England and not copied from that of other countries.

Towards the end of Elizabeth's reign, no doubt induced by contemporary French use of walnut, some of the more ornamental pieces were made of this wood, and there are instances where duplicate pieces of Elizabethan furniture, with precisely the same inlay, were made, one in oak, the other in walnut.

In the Tudor and Jacobean section of the Lady Lever Gallery is a beautiful small buffet of walnut (No. 16), and also a later specimen of the same type in oak. Panel-back chairs, finely inlaid with marquetry on walnut, are also occasionally met with. This wood apparently was never made use of for court cupboards, though column supports and panels of yew are sometimes found on these objects. The Ingatestone inventory of the time proves that much "walnut tree" furniture,

both plain and inlaid with marquetry, must have been made towards the end of the sixteenth century; but surviving pieces are often so worm-eaten that it is easy to surmise the fate of other specimens made of this wood.

It is sometimes suggested that this dark oak furniture, panelling, and tapestry must have induced a feeling of gloom in Elizabethan and Jacobean rooms, but a moment's reflection proves this could not have been the case, for both furniture and panelling were certainly varnished when new, and also very often painted—the panels of one colour, the rails and styles of another, charming designs in black or other tints filling the panels. The tapestries, when freshly woven, were exceedingly vivid in colour and, therefore, harmonised well with the brilliant armour, velvets, silks, and satins of the dresses.

In trying to realise these people as they lived, the description of Henry Hastings (born 1551, died 1650), by Lord Shaftesbury, is both amusing and explanatory:

> "Mr. Hastings, by his equality, being the son, brother and uncle to the Earls of Huntingdon and his way of living had the first place amongst us. He was peradventure an original in our age, or rather the copy of our nobility in ancient days in hunting and not warlike times; he was low, very strong and active, of a reddish flaxen hair, his clothes always of green cloth. His house was perfectly of the old fashion. He kept all manner of sport hounds and hawks long and short winged; he had all sorts of nets for fishing; he had a walk in the New Forest and the manor of Christ Church. This last supplied him with red deer, sea and river fish; and indeed all his neighbours' grounds and royalties were free to him, who bestowed all his time in such sports, but what he borrowed to caress his neighbours' wives and daughters, there being not a woman in all his walks of the degree of a yeoman's wife or under, and under the age of forty, but it was extremely her fault if he were not intimately acquainted with her. This made him very popular, always speaking kindly to the husband, brother, or father, who was welcome to his home whenever he came. There he found beef, pudding and small beer in great plenty; the great hall strewed with marrow bones, full of hawks' perches, hounds, spaniels and terriers, the upper sides of the hall hung with fox skins of this and the last year's skinning, guns and keepers and huntsmen's poles in abundance. The parlour was a large long room, as properly furnished; seldom but two of the great chairs had litters of young cats in them, he having always three or four attending him at dinner, and a little white round stick of fourteen inches long lying by his trencher, that he might defend such meat as he had no mind to part with to them. The windows, which were very large, served for places to lay his arrows, cross-bows, stone-bows and other such-like accoutrements, the corners of the room full of the best hawking and hunting poles; an oyster table at the lower end,

> which was of constant use twice a day all the year round, for he never failed to eat oysters before dinner and supper through all seasons. The neighbouring town of Poole supplied him with them. The upper part of this room had two small oval tables and a desk, on the one side of which was a church Bible on the other the Book of Martyrs. Tables (backgammon, dice and cards) were not wanting. On one side of the end of the room was the door of a closet, wherein stood the strong beer and wine, which never came thence but in single glasses, that being the rule of the house exactly observed, for he never exceeded in drink or permitted it. His table cost him not much, though it was very good to eat at, his sports supplying all but beef and mutton, except Friday, when he had the best sea fish as well as other fish he could get, and was the day that his neighbours of best quality most visited him. He never wanted a London pudding, and always sung it in with 'My part lies therein a'.' He drank a glass of wine or two at meals and had always a tun glass without feet stood by him holding a pint of small beer, which he often stirred with a great sprig of rosemary. He lived to a hundred."

This interesting sketch of a Tudor gentleman towards the end of the sixteenth century, written by one who remembered him personally, gives a most vivid picture of English country life and its surroundings when Elizabeth was still upon the throne.

Although furniture is hardly mentioned in this account, it proves how comparatively bare the rooms must have been. To a great extent, this was owing to the scarcity of chairs and couches, both being incidents of comfort that did not occur in any quantity until the seventeenth century, their place till then being occupied by joint-stools, benches, and especially chests, the importance of the latter rivalling the bed and table. The chests contained clothes and treasured possessions, and were used for this purpose by all classes. The early sixteenth-century specimens were plain or decorated, with linenfold panels, but later chests were most elaborately carved, and towards the end of the century inlaid with coloured woods such as Nos. 2 and 6. They were a favourite form of seat, and always placed at the foot of a bed, a needlework carpet or cushion being laid along the top. Loose cushions were arranged as a back against the wall and, in the ladies' apartments, piled on the floor for seats, so that, occasionally, much more comfort was afforded than in the establishment of Mr. Henry Hastings.

Important oak joined tables of this time were placed upon the dais at the end of the hall, which was the principal living-room. These must have been chiefly of the draw-top variety, with frame and legs richly carved, the latter being of bulbous form. They continued in use all through the seventeenth century, with legs becoming slighter and more vase-shaped, as in the Dutch example, No. 24. The host sat in the middle, his guests to left and right, the service taking place

from the opposite side, where no one sat; so that those of lower degree in the hall below the dais could have an unobstructed view of the manners and behaviour of their betters. As late as 1670 Charles II. entertained the French Ambassador in this manner. When a server knelt, on offering a dish to the King, the Ambassador asked His Majesty the reason of the genuflexion, and Charles replied that it was the custom when serving the King. "Ah!" said the French envoy, "I thought, Sire, he was possibly apologising for the cooking"; a remark indicative of the great difference existing at that time between the cuisine of England and France.

Other tables occupying the dining-hall were plain, but without draw tops, and these were placed each side of the walls.

After the accession of James I., there was but little change in oak furniture and panelling for about twenty-five years; the latter, however, gradually became more complicated, the panels being often divided into an oblong containing a square, connected at the four sides, or were diamond-shaped and treated in the same manner. Ornamental inlay was sometimes introduced into these spaces, as in the fine and yet simple panelling in the Tudor Room, dated 1571—a very early instance of this fashion, which reached its apogee towards the end of Elizabeth's reign.

In furniture, as the quality of the carving slightly decreased in excellence, so the art of marquetry was introduced upon the oak: on cabinets, court cupboards, beds, chests, chairs, and tables, the inlay of Elizabeth's reign was further developed and continued in conjunction with carving. Boxes, desks, and tric-trac tables offered an admirable opportunity for the more delicate examples of this art. No. 25 is one of these backgammon or tric-trac tables with exquisite inlay; but it is not of British origin. In the sixteenth century foreign intarsia workers were far in advance of the English craftsmen, and this specimen is probably either South German or North Italian, for the game was more popular on the Continent than in England. These tables, particularly those intended for use by the fair sex, were designed to be as attractive as possible, and occasionally were of extraordinary and elaborate finish.

Important new developments in furniture towards the end of Tudor times were the introduction of upholstered farthingale chairs, made without arms in order better to admit the preposterous skirts then worn by women, and the introduction of couches and settees. The so-called farthingale chair was quite straight and simple, with a low back; this and the seat being padded, and the covering material affixed to the woodwork with brass nails, galon, and fringe. Up to this time, although the oak was frequently closely covered with material such as velvet or silk, the seat cushion was loose, and the back consisted mainly of a band of leather or canvas covered with velvet. Settees were fashioned in the simple rectangular form, with padded sides that let down on a ratchet, in case

the sitter wished to recline. It is probably correct to state that the only furniture of this kind in existence in its original condition is at Knole Park, where there are also farthingale chairs, settees, late X-chairs and stools, all with the original contemporary upholstery of the first years of the seventeenth century. The date carved underneath some of these chairs coincides with the King's visit to the first Earl of Dorset at Knole Park. This took place in 1605, and after a preparation of upholstering extending over six months, James I. was surrounded by furniture of a far more gorgeous type than he ever saw in Scotland.

At the end of Charles I.'s reign a great deterioration had begun to take place in Jacobean oak furniture, while the general taste of James I. and his Court had certainly been inferior to that of the preceding reign. Had Prince Henry, eldest son of King James I., lived, the course of history might have been entirely changed, but soon after the accession of Charles in 1625, enterprise in matters of art languished, a sense of gloom and distrust overspread the country, checking fresh motives of design in oak furniture that might have developed into something more interesting than the shallow carving and weak repetition of previous motives that were adopted between 1640 and 1670. Consequently taste in oak furniture, so typical of England and her people, gradually gave way to the foreign fascinations of walnut, introduced with the Restoration.

STUART PERIOD

"WALNUT-TREE" furniture, as it was called towards the end of the sixteenth century, was at that period made in England only for the very rich, and even for such people but sparingly produced. Its advantages were but little understood, and the somewhat cumbrous forms of contemporaneous oak furniture were at first merely reproduced in the lighter wood, for delicate craftsmanship and exquisite carving were confined to France, Italy, Spain, and Holland, these countries being chiefly responsible for the ornamental cabinets that found their way into England. Evidently fine cabinet-making had gained no serious foothold in England at that date. At the Restoration, specimens that had been imported from France and Holland began to be copied by English craftsmen, for a nation wearied with the austerities of a psalm-singing minority was only too anxious to enjoy any new thing, and at once patronised fresh enterprise.

There was no difficulty in obtaining the requisite materials, for as early as 1562 much attention had been given to the planting of walnut, and the timber had been little used. The quantity of this wood available in the country by 1650 was consequently very large, whilst that of matured oak was much depleted, by constant demands for houses, shipbuilding, panelling, furniture, and purposes of heating in the previous hundred years. It was, therefore, soon discovered how very much lighter, more capable of fine carving and high polish, the new walnut wood was, and that a figured veneer laid on deal was preferable to the solidity and open grain of solid oak.

The first pieces of furniture made of walnut in England were probably chairs, the height of which was gradually increased from 3 ft. 6 in. (this being the measurement of a panel-back oak chair) to 4 ft. 2 in., and later to 4 ft. 10 in. The backs of these later chairs consisted of an open-work carving, framing a panel of cane-work, contained within twisted uprights and legs, stretchers, and arm supports, such as Nos. 1 and 10 in the Tudor Room. The caned backs and seats of these chairs were a complete novelty, the material having been introduced from the Indies, *circa* 1640, and consisting of strips from the outside of trailing rattan canes. This method of dealing with the seats and backs of chairs gave great additional lightness and comfort, and marked an entirely new departure in furniture. As this evolution of Stuart chairs proceeded, the backs and seats were upholstered in velvets and silks and heavily fringed, the carving being then confined to the arms, legs, and stretchers (like No. 51 in the Stuart Room), in place of the early simple twist which became curved and scrolled.

By the year 1675 all better-class furniture showed signs of greater luxury. Day-beds (such as No. 23 in the Tudor Room) and settees with high backs were introduced, also winged arm-chairs, so comfortable that they were sometimes termed sleeping-chairs, with backs and seats entirely padded: when needlework was not employed they were generally covered with a fine patterned and coloured Genoa velvet. On such furniture, in galleries and withdrawing-rooms, Charles II. and his courtiers lounged, both in their town and country residences, the dining-hall and parlour furniture alone preserving the plainness and simplicity of former times. Nor was the tide of extravagance now coming in set in motion entirely by the king, his wantons, and the profligate courtiers who surrounded him, for Dudley North writes in his *Observations and Advices Œconomical,* early in the reign, that:

> "The English Gentleman can hardly be prosperous in government of his Estate; for whereas the Genius of some other nation prompteth them to particular excesses; as the Italian to curiosity of House and Furniture; the Frenchman to bravery in Habit of Clothes and other matters of Parade, as abundance of Pages and Laquays, etc., and the German to variety and excefs in Drinking; but they are all frugal otherwise. Our Englishman affects all these together, as also that of our own, which is, a number of Menial Servants and great plenty in Diet."

He omits to include in his list of extravagances that of gambling, in which the king, his mistresses, and other profligates set an example. The memorable scene at Whitehall the last Sunday night before the king's death, described so forcibly by John Evelyn, shows to what a degree this card-playing had advanced, and how society generally was accepting its fascinations. Country districts, however, utterly disapproved of the morals of the Metropolis, especially in reference to this vice. In 1686 Sir Ralph Verney writes to his sister in town upon the evils of gambling, and adds that "she is in noe way qualified for a gamester." The lady answers him thus: "Whot quollifications A gaimster have I am A strangare toe, bot whot dus becom a gentilwoman as plays only for divartion I hope I know, and shall nevar due no base thing at play nor no other way. For my high play I am sure when I play with Thos as is of great quality." The answer and its orthography is a very fair specimen of a gentlewoman's education in Charles II.'s days, and her contempt of Puritanical sentiments.

Until the Restoration a recumbent position in public was considered undignified, the late Elizabethan day-bed, alluded to by Shakespeare, being probably hard and uncompromising—the Stuart day-beds were on the same principle as the caned-back chairs. These tall chairs became narrower and slighter, remaining in fashion all through William III. and the early part of Anne's reign. The very beautiful pair of carved walnut chairs (No. 47 in the Stuart Room) form a link between those of Charles II. and William III.'s time.

By 1705 tall-back walnut chairs had ceased to be fashionable, as the hooped-back variety introduced from Holland a few years before were finding favour. The back of these was lower in height, hooped in shape, with a plain central splat, vase-shaped in outline, this being perforated at first with fine carving, or inlaid with marquetry on a plain ground, enclosing the crest and initials of the owner (as in the fine sets Nos. 79 and 80); later the splat was perfectly plain, veneered with burr walnut, carved at the edges in low relief with acanthus, the cresting being treated in the same manner. Of these there are fine specimens in the Gallery.

But the greatest change in chair-making effected at the end of the seventeenth and commencement of the eighteenth century was the introduction of the cabriole leg, and, rapidly following upon this, the abolition of the stretcher, leaving the general structure much the same as Chippendale and his immediate predecessors brought to final perfection. These hooped-backed chairs were dependent upon grace of line, delicacy of carving, and were of a weight so practical that they could easily be lifted with one hand. It is in these walnut chairs from 1705, and those of mahogany that followed, that Lord Leverhulme's great judgment as a collector is apparent, for not only is each variety the best of its kind and chosen with a true appreciation of evolution, but remarkable satisfaction is experienced by seeing these various sets placed close together.

The fashion for walnut was well established by 1670 and lasted for another fifty years, and as the art of veneering progressed its uses were quickly applied to almost all articles of furniture. Tall clock cases were at first veneered in the plain wood; but towards the end of Charles II.'s reign examples were inlaid with coloured flowers, distributed in panels amidst the richly figured walnut of the case, and rather later the whole front was inlaid with an intricate design of flowers, in which birds, roses, and carnations in buff and brown woods were prominent features; this again was followed by a finer cutting of what is now generally termed "seaweed" marquetry, such as No. 61. The successive dates of the three styles can be roughly set down as commencing at 1680, 1690, and 1700. At the same time, cabinets were veneered with walnut and decorated in a similar manner to the clocks. These attracted much attention, and brightened up the tall-panelled rooms of late Stuart times in a manner that the oak furniture, even when painted, could not have achieved.

The walnut bandings and borders were often bleached to obtain variety, or the veneer was cross-cut from the bough in order to resemble oyster shells. The different woods employed in the pattern of the birds and flowers were stained with great skill in a variety of rich reds, purples, and yellows, and the leaves often represented by green-stained ivory, as in No. 46, and the fine box, No. 72, so that no opportunity was neglected to make the furniture as brilliant as the dresses. In trying to form a picture of these times it must always be remembered

that the woods with their stainings were new and consequently bright; the tapestry exceedingly vivid in colour, the satins and velvets of the dresses superb in quality, and each lady's cheeks and lips painted, to hold their own in a Court and society given up to frivolous pleasures and very questionable forms of amusement.

The woodwork of small tables was often veneered in this same way, as No. 52, although the majority of useful tables were fairly large, of oval shape, plainly designed with twisted legs and solid walnut tops.

Towards the end of the seventeenth century additional colour was given to rooms, especially in important bedchambers, by the new taste for lacquered cabinets, red or black, with their bright and delicate gold decoration, such as Nos. 141 and 145, placed in the Long Gallery; these were often mounted on gilt stands of elaborate open-work carved acanthus, surrounding amorini and other figures in the manner of 1680, with curved and scrolled legs, at times headed by terminal figures. As the fashion proceeded, dressing-tables with their looking-glasses, chests of drawers, chests, bureaux, and even chairs were lacquered to accompany the cabinets, the walls of these rooms being hung with Chinese paper and chintzes painted with flowering plants, birds, and butterflies, or plainly panelled and painted.

To further enhance this Chinese conceit, during the reigns of Charles II. and William III., silver toilet services with the porringers and their salvers, in which bedroom possets were served, were engraved with scenes of pseudo-Chinese life in delicate outline, the entire combination being of great elegance and fantasy.

The early voyagers of the English East India Company had, by 1612, pushed as far as China and Japan, but it does not appear that their enterprises included the importation of lacquer furniture; perhaps the style of such wares was considered too frivolous to meet the taste of the English oak surroundings. It was, therefore, a few years later, reserved for the Dutch East India Company, then at great variance with the rival Company, to import and put upon the European market the first of these "Indian cabinets of japanned ware," and eventually to reproduce them in Holland. Specimens of the originals and their copies doubtless accompanied Charles and his followers to England, where their appreciation eventually created an English school of lacquering, superior to the Dutch, and rivalling in taste, but not in quality, that of China and Japan.

The Japanese derived the art of lacquering from China in the sixth century, and by 1650 had exhausted every known secret on the subject. The English variant of this art probably attained its greatest proficiency during the reigns of Anne and George I., when many painters of uncertain success in portraiture, and consequently in indifferent circumstances, took up lacquering as a profession: it was even taught as an extra accomplishment in girls' schools. France, Holland, Spain, and Italy were all affected by the fashion, these first two countries producing

the finest red and black lacquer, and also very beautiful specimens of minute work in polychrome, such as cabinets Nos. 107 and 118 in the Long Gallery.

Through the courtesy of Mr. A. Pit, late of the Nederlandsch Museum, Amsterdam, it is possible to give definite references to some of the workers in this industry in Holland, which was no doubt the starting-point of the taste in Europe. This documentary evidence is extracted from the Notarial archives in Amsterdam, and includes the following names:

March 26, 1669. The lacwork (*lack werk*) painted by Jan Rabbi.

An Act of 1680 concerns the widow of Vincent Drielenburch, *lackwerker*, who is of good family, her brother being Consul in Spain.

The will, dated December 27, 1704, of Simon Hol, *fijn-s-childes en verlacker* (painter and lacworker), husband to Anna Jacoba vander Straaten.

Will dated October 8, 1711, of Hermanus Vander Velden, described as *Japansch verlakker* (maker of Japanese lacwork), living in the Kolverstrasse, Amsterdam.

On January 2, 1704, is a notarial contract between Christian Phaff and Johannes Koningh, by which Johannes Koningh engages himself to make during the first coming three years, lacwork on behalf of Christian Phaff. He will deliver tea-tables, door panels for cabinets, boards for gueridons, etc., and he will make them in his finest manner, and will paint them in gold or in colours to the satisfaction and pleasure of Christian Phaff, etc.

These entries are sufficient to show that lacquer work was of enough importance to be recognised in the archives of Amsterdam, and that in all probability the craft was embodied in the Guild of Painters. It is unfortunate that no such records of workers in lacquer appears to be available in this country, but the existence of Parker and Stalker's book, *A Treatise of Japanning and Varnishing*, published in 1688, goes far to prove the great importance that was attached to the industry.

Considerable difficulty is experienced in ascertaining the first appearance of early Jacobean mirrors. It is known that no serious attempts at the manufacture of silvered plates of glass occurred in this country until Sir Robert Mansel, early in the seventeenth century, with the aid of Italian workmen, started an industry here. The enterprise, however, was a failure, and it was reserved for the Duke of Buckingham about 1670 to resume, at Lambeth, these attempts, and this time with success. Mirror plates of large size were considered of extreme value, and these were certainly of Venetian origin. At the sale of Colbert's effects in Paris in 1683, one of this description, 3 ft. 10 in. by 2 ft. 2 in., sold for £320. It must be remembered that the mirror frames that we now value were, in those days, regarded as of little account, and it is probable that small picture frames were frequently used to hold the precious glass. At the end of Charles I.'s reign mirror frames

were of carved wood gilt, or of tortoise-shell bordered with ebony ripple mouldings, or bordered with needle- or bead-work intersected, and framed in tortoise-shell borders.

In 1664, December 16, Pepys mentions the purchase of a mirror: "And so abroad by coach with my wife, and bought a looking-glasse which costs me £5. 5s., and 6s. for the hooks. A very fair glasse. . . . 17th. Thence home to dinner, and then come the looking-glasse man to set up the looking-glasse I bought yesterday, in my dining-room, and very handsome it is." This could not have been framed either in marquetry or lacquer, as this style was not adapted to mirror frames at the date of this entry.

As early as 1648 there is mention in the Verney Papers of a mirror being renovated as follows: "The musk coler stooles have been put out to dressing and a large mirror has had its quick-silver renewed and the framing gilt." This was probably Venetian, and Sir Edmund Verney was evidently considered a judge on the subject, for earlier in 1635 Lady Sussex had asked him "to go and see whether a great glasse from Veniss is worth the forty pond they axe."

One of the most important pieces of furniture in large houses in the seventeenth century was the state bed. All through the sixteenth century these were of carved oak of comparatively low structure, with a panelled tester or celer, and a back treated in the same manner, but shortly after the accession of Charles I. the bed rose in height, the carved oak posts, tester, and back disappeared, and were replaced by slender posts, covered in silk, and hidden among voluminous curtains; the cornice was then elaborately moulded and pasted over with the same velvet or silk employed for the curtains and valances, while the interior was lined with a taffetas or damask strained tightly over a geometrically moulded celer, and an elaborate pillow-heading of the same description. Every available point and line was trimmed with beautiful tasselled fringe, so that the expense when finished was enormous, often costing several thousand pounds. This extravagant fashion increased, as also the height, which in some instances reached 19 feet, including the plumes of feathers at the four corners. A very fine specimen in this taste, with chairs to match, can be seen in the Tudor Room, No. 37. The bedding to these stupendous erections consisted of several feather and hair mattresses, covered in cream satin, at times concealing most undesirable stuffing. At Knole, a disagreeable smell being observed near one of these late Stuart beds, it was traced to the mattresses, one of which was found to be stuffed with old wigs. These great bedchambers being also regarded as rooms of ceremony, were furnished with fine cabinets, chairs, and tapestries, and precious ornaments of every description.

At the beginning of the eighteenth century, great quantities of china and delft, introduced from Holland by William and Mary, were coming into England, and corner cupboards, painted, lacquered, or of plain walnut, for the preservation of

china, such as those in the Queen Anne Room, prove that the taste was not confined to the rich, but that most well-to-do householders succumbed to the china mania, and, in large English and Dutch houses, crowded the tops of cabinets and mantelpieces with an indiscriminate mixture of figures, vases, kylins, and other ceramic objects.

China cabinets, with glass-paned doors, on stands with twisted legs, were made in walnut towards the end of the seventeenth century, but they are of rare occurrence. Nor was their use entirely confined to porcelain, other curios, specimens of shell-work and Eastern accoutrements, shared the shelves with the gods and goddesses of China and Japan.

After Queen Anne's reign, when the old traditions of English life began rapidly to change, the internal condition of the country was on a sounder footing than during the previous hundred years, and the restlessness pervading the people from the reign of James I. to that of William III. gradually gave way to a comparatively peaceful sense of security; and although picturesque romance in houses, furniture, and dress had begun to disappear, this sentiment in domestic life was replaced by a certain elegance of taste and form, though entirely different to that pervading the seventeenth century.

GEORGIAN PERIOD

THIS term is usually applied to furniture, etc., produced between 1714, the date of George I.'s accession, and 1820, the end of George III.'s reign, and it can be safely stated that nowhere else can such a varied and representative collection of this period be found as in the Art Gallery. The perfection of taste and skill employed in this eighteenth-century furniture always appealed to Lord Leverhulme, who was enabled in past times to secure specimens extraordinarily high in quality and most educational in the progression of motives and design.

In dealing with late Stuart walnut furniture, its evolution has been carried to the point where the hooped back and cabriole leg superseded the tall perpendicular back and legs, decorated with ornately carved crestings and stretchers, and it has been shown that the latter were ultimately abolished in order to obtain lightness and grace. The use of "walnut-tree wood" had disclosed the unfortunate fact that "worm" attacked it so seriously that the future of such furniture was unreliable, and as nothing made by our ancestors in those days was for the moment only, the advent of mahogany, a new wood imported from the West Indies, was welcomed for its strength, durability, and appearance. Although samples of this timber had arrived in England during the second half of the seventeenth century, and it is recorded that Sir Walter Raleigh's ship carpenter called his master's attention to the beauty of mahogany wood during an expedition to the South-West Indies in 1584, the wood was only casually employed until early in the eighteenth century, a certain Dr. Gibbons first bringing it into notice as well adapted for furniture by directing a cabinet-maker named Woolaston to experiment with some of the samples brought home by his brother from Jamaica. It was very soon discovered that stretcherless chairs could be satisfactorily made by the employment of mahogany; but this necessitated a very wide bracket shoulder where the cabriole leg morticed into the seat-rail, and consequently it can be noticed that on early chairs a wide and bold decoration is employed at this point. The lion's mask, borrowed from the legs of Chinese bronzes and stands, was a favourite method of filling this space, not only on chairs, but also on tables, sideboard tables, and stools, and further to carry out this conceit, the feet were carved with furred paws, the legs being also slightly hocked and furred. Many beautiful specimens of these chairs and stools, both in walnut and mahogany, can be seen in the Long Gallery. This motive was still further elaborated, and on fine mahogany arm-chairs, and even on walnut specimens of this type, the arms finished in lions' heads, sometimes varied by eagles' heads as terminals, and when this occurs, the cabriole legs are carved with feathers and end in eagle claw-and-ball feet. The well-known dragon

claw-and-ball, of which there are numerous examples in the Museum, commenced to be made in walnut during the first years of George I. These are frequently attributed to Anne's reign, but it is doubtful whether this treatment of the foot is quite so early, the design at that time being goat-hoofed, spatulate with a broken fetlock, or variants of the club-foot.

The term pre-Chippendale is applied to mahogany furniture made between the years 1722 and 1735. Thomas Chippendale was baptized at Otway, in Yorkshire, in 1718, coming up to London when a boy with his father, with whom he continued to work until he set up for himself in St. Martin's Lane in 1753. He probably possessed remarkable qualities as a carver, though there is no definite proof of this, and may have executed some of this lion-headed furniture in conjunction with his father long before he struck out in his own delicate and more refined manner. Whether father and son were responsible for any of the magnificent sideboard tables, such as No. 109 in the Long Gallery, must remain a matter of conjecture. Such things certainly must have been made to accompany the lion-legged chairs, and formed an almost entirely new departure.

Towards the end of Charles II.'s reign, long walnut dressers, with drawers standing on a series of twisted legs, had been introduced as a novelty, and were presumably the first kind of sideboard tables with drawers that had existed in England. Towards the end of William III.'s reign some walnut side-tables, with cabriole legs and marble tops, were made; and long, gilt, highly ornate side-tables, also with marble tops, are constantly found, which might have been used in the new fashionable dining-parlours, but it is difficult to discover proofs that this form of furniture was used for this purpose alone.

The ponderous dining-rooms designed by William Kent, who began work in this country under the ægis of Lord Burlington in 1718, were furnished with massive side-tables, and the origin of these superb mahogany sideboard tables may, in some way, have been connected with the firm of Chippendale.

In the newly built country houses, towards the end of Charles II.'s reign, more privacy was demanded, and the great dining-hall, where hitherto servants, retainers, and officers of a household all ate their meals in company with their betters, was abandoned in favour of the parlour, which consequently attained greater dimensions and importance, being henceforth the place used for all family meals, banquets, and dinner parties. This change must have commenced as early as 1669, for we find Dudley North, in his *Advices Œconomical*, writing: "Besides this, the Hall or basis of Hospitality is either wholly left out or so contrived as to be without chimney or fire hearth, which in winter-time should draw Company together, and give cheerfulnesse to a Family. Greate Staircases are also affected which fill a house with noyse, and uniformity doth often deprive us of inward Roomes and of closets, with other little retiring-places."

The fashion for parlours was evidently well established by the end of the century, when Celia Fiennes mentions in her journal the house of Mr. Earle, her relation living near Shaftesbury, and calls attention to several of these rooms. "There is a very good Hall at the entrance leads you to a large parlour and drawing-room on ye right hand, a very good little parlour on the left with servants' room and another parlour for smoakeing; all well wanscoated and painted. The Chambers are good and lofty and sizeable good ffurniture in the best two chambers."

These dining-room parlours gradually became more elaborate as the eighteenth century proceeded, and no doubt they called into existence the new type of furniture that began with the accession of George I. The dining-table of mahogany was the only simple thing in the room, being first made with straight or very slightly cabrioled legs with shell tops, but directly chairs, side-tables, and settees were introduced with lion-headed decoration, the same motif was carried out on dining-tables. A dinner party would, at that date, begin at one or two o'clock, and the feasting would continue till four. In the house-book of Lady Grisell Baillie there are many menus of these entertainments. The following seems to be more than a generous supply of food for the six people dining:

DINER. 2 o'clock. April 1717.

Present—Duck and Duck MONTROSE, Lord and Lady ROTHES,
Lady GRISELL BAILLIE and HUSBAND.

Soup—relief Codshead with alle [ale] sauce.
Fricasey rabits, natlecale, 3 boyld chicken, boyld hame.

2nd Cours.

A rosted fillet of Bief larded with a ragu of sweetbreads under it.

Ptansy.	Crawfish.	Limon puden.
Rague sweat breads.		Sparagrass.

8 rost ducks.

Deseart.

Ratifia cream and gellies.

Chest nuts.	Confections.	Cheas butter.
Oranges.		Aples.
Cheas.		Pistoches.

Sillibubs.

The table was set out at each course in the above order.

The description of many other dinners by this lady, both at her own and friends' houses, suggests that it was customary to eat to repletion, but love of much food was a great characteristic of the early Georgian period, and the possession of a French cook was considered then a peer's prerogative. At times

these fashionable people appear to have left their gorgeous food and furniture, and, affecting simplicity, retired to the heart of the country, which is shown by part of a letter from Mrs. Bradshaw, when she was staying at Gosworth Hall in May 1722, written to Mrs. Howard at Hampton Court:

> "We meet in the work room before nine; eat and break a joke or two till twelve; then we repair to our own chambers and make ourselves ready for dinner, for it cannot be called dressing; at noon the great bell fetches us into a parlour, adorned with all sorts of fire-arms, poisoned darts, several pairs of old shoes and boots won from the Tartars by men of might belonging to this castle, with the stirrups of King Charles I. taken from him at Edge Hill. Here we leave the historical part of the furniture, and cast your eye in imagination upon a table covered with good fish and flesh, the product of our own estate; and such Ale! It would make you stare again, Howard. After your health has gone round (which is always the 2nd. glass) we begin to grow witty and really say things that would make your ears tingle."

This Mrs. Howard, afterwards Lady Suffolk, the reputed mistress of George II. and lady-in-waiting to Queen Caroline, was considered a very fine judge on all matters of taste such as furniture and dress.

Dining-room furniture, such as the sideboard tables, Nos. 117 and 120, or the dining-room chairs, Nos. 124 and 137, must have cost large sums of money, and the gilt furniture made for the drawing-rooms must have cost much more, when the work and metal employed on these is taken into consideration. The beauty of carving and design in the gesso gilt chair, No. 82, the fine settee, No. 221, with superbly modelled legs and eagle-headed arms, the console tables with their mirrors, and side-tables with marble tops, are elaborately carved and gilt. The walls and hangings of the best rooms were of the finest Genoa velvet to set off this profusion of gold, and it may safely be asserted that this was the most extravagant period of furnishing that England has ever experienced. It is difficult now to approximate the value of all this expenditure, though in two hundred years the purchasing value of the pound has increased more than six times. The following letter from the Duchess of Buckingham, August 1, 1723, to Mrs. Howard, dealing with the letting of Buckingham House and the sale of its furniture to the Prince and Princess of Wales, is interesting on this subject:

> "If their Royal Highnesses will have everything stand as it does, furniture and pictures, I will have £3000 per annum; both run hazard of being spoyled, and the furniture to be sure will be all to be new bought whenever my son is of age. The quantity the rooms will take cannot be well furnished under ten thousand pounds, but if their Highnesses will permit the pictures all to be removed and buy the furniture as it will be valued by different people, the house shall go at two thousand pounds."

This rather shrewd peeress was a remarkable person. She was the daughter of James II., by Catherine Sedley, created by her royal lover Countess of Dorchester, for life. Catherine Sedley's father, resenting the seduction of his daughter, deserted the camp of James for that of William III., excusing his revolt under an ironical profession of gratitude. "His Majesty," said he, "having done me the unlooked-for honour of making my daughter a countess, I cannot do less in return than endeavour to make his daughter (Mary) a queen."

There is very little doubt that William Kent designed a great deal of furniture between 1722 and 1740; his bookcases of mahogany and often of painted deal were architectural in sentiment, generally with the upper portion opening in three compartments, the central one being in projection and surmounted by a classical pediment, cornice, and frieze; the compartments were glazed and arch-headed, bordered with egg-and-tongue mouldings, the lower portions being usually composed of three cupboard doors also surrounded by classical mouldings.

The fine wardrobe commode, No. 289, and the small chest of drawers, No. 167, in the Queen Anne Room, are probably designed by Kent. This artist's chairs, tables, and settees, of which there are several in the Galleries, invariably lack the grace of curve found in the work of contemporaries. In his anxiety to provide novelties he invented proportions and, ignoring those of his predecessors, often laid himself open to the charge of eccentricity. Born in 1685, he studied in Italy from 1710 until 1718; on returning to England he executed numerous commissions in all branches of Art, and after forty-five years of hard work, died in 1748.

The rather opulent forms of taste that found favour on the best class of furniture between 1720 and 1738 gradually began to give way to a lighter style of design, in which French motives can clearly be traced. The latter influence had thoroughly permeated the English aristocracy and rich classes who aped their ways; so French morals and manners, costume, and cooking became the stock-in-trade of those who wished to pass themselves off as "The Quality." It is, therefore, not surprising to find a demand for furniture that could be described as of French elegance. The new wood, mahogany, for it had only been really adopted after 1720, was admirably suited to this purpose, and young Chippendale, now known as Thomas Chippendale, whose craftsmanship in this wood has never been surpassed, saw his opportunity, about 1750, of introducing "genteel" novelties that combined the attractions of French design with the well-established preference for mahogany.

Thomas Chippendale, in 1749, removed from his father's premises to Conduit Street, Long Acre, eventually proceeding in 1753 to 60 St. Martin's Lane, where, in the following year, he published his first edition of *The Gentleman and Cabinet-Makers' Director*. After establishing a reputation in his craft that has never been surpassed, he died in 1779. The introduction to his book suggests

that his character by no means lacked self-esteem; that his merits did not always meet with appreciation is shown by the criticism of some of his contemporaries. Isaac Ware, the King's Surveyor, wrote on this subject: "It is the misfortune of the world to see an unmeaning scrawl of C's inverted and looped together, taking the place of Greek and Roman elegance. It is called French, and let them have the praise of it! The Gothic shaft and Chinese bell are not beyond or below it in poorness of imitation." These and similar remarks are answered in the *Director* by the sentence:

> "I am not afraid of the fate an author usually meets with on his first appearance, from a set of critics who are never wanting to show their wit and malice on the performances of others: I shall repay their censures with contempt. Let them unmolested deal out their pointless abuse, and convince the world they have neither good nature to commend, judgment to correct, nor skill to execute what they find fault with."

The verdict of posterity has not endorsed the criticism of the King's Surveyor and others, who enviously watched Chippendale's success, but it is unfortunate that documentary evidences of the articles that emanated from his firm are so few. Certainly at Harewood, Nostell, Rowton Castle, Mersham Hatch, and a few other houses, such invoices are in existence which enable the modern collector to recognise the peculiar excellence of the firm's output, but none of these allude to furniture made between 1730 and 1750. It may, therefore, be interesting to allude to specimens in the Galleries which show the different periods, and which appear to possess characteristics of Chippendale's work or personal superintendence; for it must be borne in mind that this supreme excellence was reached some years before the date of the *Director*, and so unfortunately there is no record of his earlier designs, and no example given of the ball-and-claw foot, a detail he must have used.

It is possible the mahogany chair, one of a set of six, No. 159, with its cleanly drawn and early back, and the finely modelled legs, supporting a classical moulding, may be the work of father and son, for its original treatment infers an early revolt against the lion mask that had attained such prominence during the previous five years, and a reversion to more recognised ornament. Chippendale endeavoured to be consistent in his motives, and his development of the open-work splat was accompanied by a corresponding lightness in the rest of the structure. These splats were at first divided perpendicularly, then the cutting was plainly looped, and sometimes carved strappings contained within uprights filled the entire backs of chairs, relics of these motives and of the mask treatment being visible in the fine Master's Chair of the Fruiterers' Company, No. 229.

After 1745 the demand for chairs of this type became very great. At this date the top rails of the backs were shaped somewhat like a cupid's bow, the

splat, apron, and legs being carved more or less according to the taste and purse of the client. At times, sets consisting wholly of arm-chairs were made, of fine proportions, with upholstered seats and backs in what Chippendale called his "best French style," as Nos. 146 and 148. The upholstery of these generally consisted of needlework, made by fashionable ladies or members of the family, as the designer suggests that needlework or tapestry are most suitable as coverings for his "French chairs."

This type of chair, which had become important by the middle of the century, partially took the place of the old elbow or winged variety termed "Grandfather" by modern dealers. These had originated towards the end of Charles II.'s reign, and an early reference to their price is mentioned in the house-book of Lady Grisell Baillie: "1703. For a big bufft [stuffed] eassi chair with cushon, £18. 0. 0.," a high price in those days. Mrs. Elizabeth Montague, writing to Mrs. Howard in 1739, alludes to these chairs as follows: "We had great variety in the house. Children in Cradles and old women in Elbow-chairs"; and again when staying in 1741 at a yeoman's farm to avoid the small-pox, she writes to the Duchess of Portland: "They are above farmers considerably, of about four hundred pound a year. They have a good old house neatly furnished, but there is nothing of modern structure to be seen in it. I am now sitting in an old crimson velvet elbow-chair." These handsome and capacious Chippendale chairs in the French style ceased to be made as soon as Robert Adam began to introduce his new motives.

The china cabinets and bookcases of mahogany produced by the master of St. Martin's Lane were innumerable. Lord Leverhulme has placed a very beautiful and rather earlier specimen in the Gallery (No. 197). It was originally at Blenheim, and is about the date 1740. This form of cabinet was probably first introduced by Kent, who made the upper portions architectural in sentiment, the lower being usually divided into cupboards. Chippendale, in adopting the shape, substitutes the more elegant treatment of an open stand on legs. An interesting bookcase in this artist's more advanced and later style, being a mixture of his Gothic and Chinese taste, can be seen in the Wedgwood Room. Although there are but few bookcases in the Galleries, on account of the space they occupy, it is difficult to find other important articles of furniture that are not represented.

In 1757 Chippendale must have come into contact with Sir William Chambers, who had just published his book on *Chinoiserie*, and who no doubt added to all cabinet-makers' impressions on this subject. This is proved in the *Director*, by the series of more delicate designs in furniture than the author had hitherto given, such as the chairs and settee, Nos. 157 and 158, the rosewood and gilt dressing-table, No. 201, and the side-table, No. 234, all of which are reminiscent of his firm. At the same time, perhaps in deference to Horace Walpole, he introduced a fanciful version of Gothic forms into many of his designs, combining

these with motives of Chinese and French decoration. Two very successful chairs with this strange mixture can be seen, Nos. 208 and 235.

By 1760, Chippendale had brought all his various styles to perfection, and had developed great business capacities. In this year he was elected a member of the Society of Arts, and was taking his place amongst the *cognoscenti* of the period. His business premises were among the most fashionable resorts of the town, and but few members of the aristocracy, from royalty downwards, were satisfied until they possessed specimens of his craft. Of his appearance and manner we know little or nothing, save that he was self-satisfied.

Up to 1760 he had known no serious competitor, but after this period his furniture became less distinct in originality, and a certain touch is lacking that had previously existed, for much of his identity was now submerged under the wave of Robert Adam's art, that swept all before it. The latter quickly perceived the advantages of his designs for furniture being carried out by the celebrated firm of St. Martin's Lane. At first Adam appears to have relied upon mahogany in severe but elegant proportions, treated in plain surfaces, relieved only by unobtrusive carving of classical designs. In a very few years these two celebrated men reinstated the use of marquetry as decoration, and to their combined efforts we owe the remarkable inlaid furniture existing at Nostell, Harewood, Osterley, and the wonderful series of commodes and other inlaid furniture in the Lady Lever Museum. In some instances the motives are entirely French, and cleverly handled, whilst in No. 233, said to have once been the property of Warren Hastings, the design of Adam is apparent. Warren Hastings returned to this country in 1764, about the date of this piece, and was the intimate friend of Lord Mansfield, then engaged in building Kenwood, with Robert Adam as his architect. The fine commode, inlaid with a bull (No. 329), shows a combination of the two artists, and is strongly reminiscent of the boudoir furniture at Harewood, for which Chippendale's invoices exist. All known varieties of stained woods were employed for these different inlays upon grounds of satin, sycamore, amboyna, mahogany, walnut, etc. When first made, this highly finished furniture must have been most brilliant in colour, for these artificial stainings soon faded. The turquoise-green, so favourite a tint for this marquetry, can be seen in its original strength in No. 206 on the inlaid bouquets of flowers, for, the drawer handles having been removed, the colours underneath are almost as bright as when the piece was made. The most remarkable instance of this brilliancy is in the side-tables, designed by Adam and made by Chippendale, in the Music Room at Harewood.

As the new movement for this type of inlay proceeded, veneers of satinwood were preferred to others; stained sycamore, kept light in colour and now termed "harewood," being next in request. In early examples the scale of the inlay is larger than that found after 1775. Fine inlaid classical figures, medallions with heads

or vases, formed the central motives round which the laurelled wreaths and honey-suckled arabesques of Adam were sparingly disposed, but as lightness and delicacy grew in favour, rectangular forms of furniture gave way to a widespread introduction of the oval, for which Adam was mainly responsible. Painting, particularly on commodes, took the place of marquetry; or the latter was occasionally left in combination with the medallions painted generally with classical figures, designs for which Angelica Kauffmann, Cipriani, and their school were distinguished—such as the beautiful commode, No. 314, possibly the work of Angelica Kauffmann.

Through all these vicissitudes of style the firm of Chippendale still maintained its position as *facile princeps*, though about 1771, according to the heading of the invoices, the business became Chippendale & Haig, which continued into the next century. After Chippendale's death in 1779, his son, another Thomas Chippendale, was responsible for much satinwood and painted furniture, such as the delightful settees and set of chairs, Nos. 349 and 350, probably designed by Pergolesi, that find places in the Lady Lever Art Gallery.

It is impossible here to theorise on the various makers who imitated and attempted to rival this celebrated firm, nor is any great attempt at originality displayed by other makers until the advent of Thomas Sheraton, who came to London, aged forty, in 1790. Of his career as a maker and designer of furniture before this date nothing satisfactory is known, and the popular attribution of all satinwood inlaid furniture to his designs is, therefore, erroneous. His first book on furniture, published in 1791, contained one hundred and eleven copper-plate engravings, and is written in a somewhat arrogant manner, for amongst other statements he infers that the designs of Chippendale and Hepplewhite are old-fashioned and worthless, nor does he spare abuse of those writers and designers who had the misfortune to precede him. As a draughtsman, Sheraton combined great delicacy with a considerable degree of mechanical contrivance; his chairs, for the most part of perilous fragility, are admirably constructed, many of these being made in beech and very tastefully decorated. Occasionally they are of satinwood, a material to which he gave great preference for bookcases, small tables, cabinets, and dressing-tables. The charming satinwood commode, No. 348, painted with vases holding peacocks' feathers and roses, jessamine, and nasturtiums, is a specimen of his early light-hearted work.

Another great characteristic of this designer is what may be termed "trick" furniture—dressing-tables and other tables in which mirrors rise when a spring is pressed, and drawing-tables possessing many strange ways, notably the elevation and depression of drawers and pigeon-holes that suddenly disclose themselves. Probably Sheraton's preaching proclivities had much to do with his unfavourable reception by his fellow-craftsmen. This want of success during his life, coupled with

perpetual poverty, no doubt unhinged his mind and led him eventually to adopt a style of design composed of fantastic lions, sphinxes, and other monsters, which, inspired by French Empire eccentricities, are in a sad discordance with the elegant and simple effects that he brought to the public notice a few years before. He died in 1806, aged fifty-five, in great poverty, at Broad Street, Golden Square, and with him the last artistic inspiration of English furniture ceased.

DESCRIPTIONS OF THE FURNITURE

1. CHAIR, Walnut. The back is finely carved with an unusual design, the flowers being scattered and occupying important positions amongst the acanthus, while the winged cherubs on the cresting are almost perpendicular; the seat and back are caned; the highly ornamental stretcher repeats the cresting. *Plate* 2.

English, circa 1680. *Height,* 4 *feet* 1½ *inches.* *Width,* 1 *foot* 8 *inches.*

These high-backed walnut chairs were introduced soon after 1660; sometimes the caning took the form of an oval, occasionally it was oblong. The motive of cherubs supporting a crown is supposed to be commemorative of the Restoration.

2. OAK CHEST. The styles, rails, and panels are inlaid with marquetry, and the arches surrounded by nail-heading; the front is intersected by carved terminal figures of men and women, and mounted upon three drawers faced with broad perpendicular lobing. *Plate* 3.

Height, 2 *feet* 10 *inches.* *Length,* 6 *feet.*

3. CHAIR, Walnut. The cresting is surmounted by an eagle "displayed" supported by a carving of plain scrolls, headed by acanthus intersected by rosaced pateræ. *Plate* 4.

English, circa 1685. *Height,* 4 *feet* 5 *inches.* *Width,* 1 *foot* 8½ *inches.*

4. COMPANION CHAIR to No. 3.

5. OAK DRAW-TABLE with vase-shaped legs and enriched capitals. The frieze is carved with a floriated arcading. The top is unusually thick, and the stretchers are broad and flat in the Dutch manner.

Circa 1640. *Height,* 2 *feet* 8½ *inches.* *Width,* 2 *feet* 10 *inches.* *At full extension it measures* 9 *feet.*

6. OAK CHEST, inlaid with panels of marquetry on a walnut ground. These are intersected by male and female figures, crested with plumes and enclosed in an arcading carved with low but fine relief. Above these runs a frieze of marquetry corbelled with lions' and angels' heads. The colouring of the inlay is brilliant and in fine preservation.

English, circa 1625. *Length,* 5 *feet* 11½ *inches.* *Width,* 2 *feet* 11 *inches.*

Chests were the earliest form of furniture in which to store valuables, linen, books, and clothes. In the will of Captain A. Eyre, who died in 1661, he leaves his wife all his household goods and movables, "save my apparell and bookes with the chests wherein the same are kept."

7. WALNUT STOOL, with foliated and perforated cup-shaped cappings to taper legs, which end in ringed and gadrooned bun-feet. From the lower gadrooning spring four undulating stretchers carved with fine scrolling, and meeting in a central finial of vase-shaped form. *Plate* 5.

English, circa 1678. *Height,* 1 *foot* 10 *inches.* *Width,* 2 *feet* 4½ *inches.*

This rare perforated capping to the legs is also found early in William III.'s reign; the idea was probably taken from Chinese ivories, which were then coming to this country for the first time.

8. OAK AND WALNUT BED. The back, in two arcaded compartments of rough but picturesque carving, is intersected by terminal figures of a woman and two men in the costume of 1620; the roof of the tester being decorated in carved outline. The frieze is of the palmated pattern often found on these bedsteads. The posts are unusual,

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2. OAK CHEST INLAID WITH MARQUETRY.
18. FOUR-POST MODEL OF DOLL'S BED.

French (?), circa 1670.

12

3. WALNUT CHAIR *English, circa 1685.*

20

12. TRAY OF OPEN-WORK WALNUT. *Circa 1680.*
20. OAK TABLE. *English, circa 1689.*

15 7

7. WALNUT STOOL. *English, circa 1678.*
15. WALNUT CHAIR WITH UPHOLSTERED BACK. *English, circa 1678.*

8. OAK AND WALNUT BED. *English, circa* 1620.

being cupped and latticed. The lower portions are ornamented with foliated leafage; they stand on square plinths with diamond-shaped panels. *Plate* 6.

English, circa 1620. *Height,* 6 *feet* 10 *inches. Length,* 7 *feet* 2 *inches. Width,* 5 *feet* 1 *inch.*

Beds of this description must have remained fashionable in England longer than in France, as the Comte de Tillières, who was Lord Chamberlain to the Household, brought over by Henrietta Maria at the time of her marriage to Charles I. in 1625, commented in his Memoirs that on arrival in London the Princess was given an antique oak bed to sleep in, dating from the time of Queen Elizabeth, which the courtiers, accustomed to the new luxuries of the French Court, found great fault with.

9. WALNUT CHAIR, with oval caning in the back, surrounded by fine carving. The same excellence can be noticed in the cresting and stretcher, the legs and uprights are twisted, suggesting a date *circa* 1678. *Plate* 2.

English. Height, 4 *feet. Width,* 1 *foot* 10 *inches.*

These qualities can be recognised in these high-backed carved walnut chairs:

(1) Representing the finest carving of the time, the back sometimes being formed as an oval, imitated from the French work.

(2) Where the acanthus ornament is flat and broad on the cresting and stretcher, the cupids bearing a crown, being also flat and indifferently modelled.

(3) Those with large coarse-carved roses, intersecting acanthus that is only represented by lines. These evidently were of local or country manufacture, and made in great quantities for the smaller houses. The type commenced soon after the Restoration, and only ceased to be made on the accession of William III., the earlier examples possessing twisted legs and uprights.

10. WALNUT CHAIR. Companion to No. 9.

11. OAK GATE-TABLE, twelve-sided, on plain baluster legs.

English, circa 1630. *Height,* 2 *feet* 8 *inches; when open,* 6 *feet across.*

Small varieties of gate-tables were introduced about 1620. They were at first used for cards and refreshments in houses of the better classes. The larger sizes may have been used for meals in the parlour or great chamber. They no doubt also performed the office of washing-stands, the little drawers in front being for toilet necessaries, for it is not possible to assign any definite piece of furniture made for this purpose before the reign of James I. Chests, benches, or any small table appear to have been utilised to hold the small ewer and basin of brass or pewter required for washing purposes in the bedrooms.

12. TRAY of open-work walnut, with inside framing of brass, inlaid on tortoise-shell, in the manner of Boulle. It is carved with royal crowns and C scrolls. *Plate* 4.

Length, 2 *feet* 3 *inches. Width,* 1 *foot* 6 *inches.*

André Charles Boulle (1642–1732) was a French cabinet-maker who gave his name to a fashion of metal inlay on a tortoise-shell ground, the process being at times reversed and the tortoise-shell pattern inlaid in a metal ground. The art never attained to much popularity in England, though Boulle's designs greatly influenced the marquetry of William III.'s time.

13. SMALL SHOW-CASE of walnut, finely carved, and probably made from a mirror frame.

14. TALL CLOCK, veneered with walnut inlaid with panels of floral marquetry, which is of remarkable quality and in untouched condition. The top of the hood is domed, and bears two gilt finials and a figure of Atlas supporting the world; the face showing the maker's name: Windmills, London. *Plate* 7.

English, circa 1685. *Height to top of dome,* 7 *feet* 3 *inches.*

These tall marquetry clock-cases first become fashionable about 1680, the earliest known dated example being that presented to the Worshipful Company of Grocers, by Phineas Shower, druggist, in 1683.

15. WALNUT CHAIR, with foliated and perforated cup-shaped cappings and taper legs, ending in ringed and gadrooned bun-feet. From the lower gadrooning spring four undulating

stretchers carved in fine scrolling and meeting in a central finial of vase-shaped form. The back of the chair is upholstered, and the woodwork matches the stool, No. 7. *Plate* 5.

English, circa 1678. *Height,* 3 *feet* 11½ *inches.* *Width,* 2 *feet* 3½ *inches.*

16. BUFFET of walnut-tree wood, with oak cornice carved in oblique gadrooning. The frieze and central shelf is inlaid with a geometrical pattern in boxwood, pearwood, and ebony. Bulbous supports of fine character uphold the shelves, those at the back being decorated in palmated carving, whilst the bottom rail is inlaid with chequer marquetry. *Plate* 8.

English, circa 1600.

Height, 3 *feet* 7 *inches.* *Length,* 4 *feet* 6½ *inches.* *Depth,* 2 *feet.*

In this rare walnut specimen the feet at one time have suffered by worm, and been cut to make the leg supports stand level. These buffets, made in oak and walnut, became fashionable towards the end of Elizabeth's reign, mainly for the display of plate. Few of the walnut wood specimens have survived, owing to their perishable nature.

17. OAK CIRCULAR GATE-TABLE, with knobbed legs and a frieze composed of small dentels. It has one drawer.

English, circa 1655. *Height,* 2 *feet* 6 *inches.* *Diameter,* 3 *feet* 4 *inches.*

18. FOUR-POST MODEL OF DOLL'S BED covered in white satin, trimmed with a passementerie of silver and coloured silks; at the back is the crest of the owner. The tester and celour centre in a crown *fleur-de-lysée,* embroidered with imitation pearls and jewels. At the corners are silk *cantonnières* embroidered with silver. The continual introduction of the *fleur-de-lys* suggests that the bed was made for French royalty, perhaps as a child's toy. The type is extremely interesting, showing the difference between this and an English bed. *Plate* 3.

Circa 1670. *Height,* 1 *foot* 10 *inches.*

19. SPINET, in walnut case. The front over the keyboard is inlaid with a panel of black marquetry on a hollywood ground. The keys are of ebony and ivory, the maker's inscription inside: Benjamin Sison, Birchin Lane, London.

English, circa 1700.

The name spinet, or spinnet, was usually given in England to all small keyboard instruments, irrespective of shape, having one string to a note plucked by means of a quill or plectrum of leather, which caused a somewhat brilliant twang, but incapable of any modification of tone. In the drawing by Holbein of Sir Thomas More's family, 1528, they are grouped round a space that was designed for one of the new-fashioned spinets. An interesting entry in the seventeenth century for an "Espinette" is that of Pepys, who bought one for £5 on July 13, 1664.

20. OAK TABLE with mushroom-capped legs ending in bun-feet. The undulating stretchers are exceptionally broad, and centre in a vase-shaped finial. The handle-plates are original, and the table in good preservation. *Plate* 4.

English, circa 1689. *Height,* 2 *feet* 7 *inches.* *Length,* 3 *feet* 2½ *inches.*

Tables of this description were evidently intended to stand against a wall, as the fourth side is invariably left rough.

21. VIRGINALS (a form of spinet), in a walnut case with pine sounding-board. The interior is painted in light green, blue, and gold in the Chinese taste; a few of the strings remain, and some of the bridges are still intact. Inside the lid is a small mirror.

English, circa 1685.

The old name for this musical instrument is "a pair of virginals," and so called, no doubt, from its use by girls. A very fine specimen of this instrument exists in the Victoria and Albert Museum, which was formerly in the possession of Queen Elizabeth. Henry VIII., in his softer moments, is said to have played upon the virginals while he sang; Mary Tudor, his other

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14 and 32. TWO CLOCK CASES, Veneered and inlaid with floral Marquetry.
English, circa 1686.

16. BUFFET OF WALNUT. *English, circa 1600.*

22. DAY-BED OF WALNUT WITH DOUBLE ENDS. *English, circa 1670.*

24. OAK DRAW-TABLE. *Flemish, circa 1650.*

23. PAIR OF CANDLE BRACKETS. *Italian, early 17th Century.*

25. TRIC-TRAC TABLES. Inlaid with Marquetry. *South German or North Italian, circa 1585.*

daughter, was also an accomplished performer. When Dinteville, the French Ambassador, visited Eltham in 1535 in order to pay his respects to Princess Mary, Anne Boleyn secretly arranged that the elder princess should be confined to her room. Mary was indignant, but solaced herself by playing the spinet during their visit, so the envoys only saw the baby Elizabeth.

Shakespeare also immortalises a player on the virginals, in Sonnet CXXVIII.

22. DAY-BED, of walnut, with double ends, the whole frame being finely carved, the design of the stretchers resembling that of the crestings. The feet are lion-pawed, a most unusual feature on such furniture. *Plate* 9.

English, circa 1670.

Height, 3 feet 2 inches. Length, 6 feet 1 inch. Width, 1 foot 10 inches.

The day-bed came into great popularity during the latter half of the seventeenth century. Until that time specimens were scarce, although Shakespeare alludes to such furniture in *Richard III.*, Act III., Scene vii.:

"He is not lolling on a lewd day-bed."

And again in *Twelfth Night*, Act II., Scene v.:

"Having come from a day-bed where I have left Olivia sleeping."

Day-beds with double ends are exceedingly rare.

These caned day-beds were rendered comfortable by the headpiece being adjusted by a chain and hooks, and they were covered with a long squab and a succession of head cushions graduated in size.

23. PAIR OF FIGURES OF ANGELS, formed as candle brackets carved in pearwood. The action and treatment of the limbs in their flying draperies are suggestive of the school founded by Jean de Bologna. They are mounted on twisted shafts of a later date. *Plate* 10.

Italian, early seventeenth century.

These angels probably formed part of an organ or some large piece of furniture.

24. OAK DRAW-TABLE, extending to 8 feet. The frieze is inlaid with chequer marquetry, the bulbous legs being carved in low relief with a rosace and acanthus motive. *Plate* 9.

Flemish, circa 1650. *Height, 2 feet 9 inches.*

This class of draw-table commenced about 1540; it formed the high table where the master and mistress sat at meals with important guests. The English varieties usually stand on more highly decorated and larger bulbous legs. The times appointed for meals in the sixteenth and early seventeenth centuries were generally—

6 to 7 o'clock . . .	Breakfast.
11 to 12 „ . . .	Dinner—a very heavy meal.
6 to 7 „ . . .	Supper—a lighter meal.

The cost of an ordinary dinner and supper in 1589, taken from the Littlecote accounts of Popham, a bachelor, when living in lodgings in Warwick Lane, London, may prove interesting:

"A pece of bief	xviij *d.*
A loyne of veale	ij *s.*
2 chickens	xiiij *d.*
Orenges	ij *d.*
For dressings of a veale and chickens and sawce .	xij *d.*"

Supper, on the same day—

"A shoulder of mutton	xvj *d.*
2 rabbetts	x *d.*
For dressing ye mutton, rabbettes and a pigges pettie toes	viij *d.*
Cold bief	viij *d.*
Cheese	ij *d.*"

The same monotonous quantity of meat is reported for the four months he stayed in town, day after day, except on Fridays or when he entertained friends with elaborate fish dinners.

This country was evidently regarded by other nations as notorious for its prolonged meals, as M. Misson, the French traveller, wrote in his memoirs as late as 1700: "The English eat a great deal at Dinner; they rest awhile and to it again till they have quite stuff'd their Paunch. I have always heard they were great flesh-eaters, and I found it true."

25. TRIC-TRAC TABLES, with the border inlaid in coloured woods on a pearwood ground. This surrounds a chessboard, each diamond-shaped panel being inlaid with reptiles and insects. The corners of the panel, in coloured marquetry, represent figures and arabesques rising from cornucopiæ. The interior is decorated with a marquetry border of hunting scenes and other sports, the centre panels representing maritime subjects. *Plate* 10.

South German or North Italian, circa 1585.
Size open, 2 *feet* 6 *inches wide.* *Length,* 1 *foot* 7½ *inches.*

The game of backgammon was invented in the tenth century. The later French name, tric-trac, being applied to it from the sound caused by the dice when thrown. The gaming-board was also called "the tables" in England, and their elaborate ornamentation was greatly varied in the fifteenth, sixteenth, and seventeenth centuries.

26. WALNUT SETTEE, with undulating top. The cresting is painted with a coat of arms, and the legs intersected with a square ringing and inlaid on the shoulders with marquetry. The walnut margins of the back and seat are extraordinarily wide, and in the latter are inserted panels of tapestry of about the date 1580. The back is a tapestry of fine stitch representing the Virtues, framed in an arcading. *Plate* 15.

English, circa 1710.
Length, 4 *feet.* *Height,* 3 *feet* 8 *inches.* *Width of seat,* 1 *foot* 9½ *inches.*

It had evidently been the custom for a long time to cover furniture with tapestry, as in 1620 Lord Cork wrote in a letter from Ireland: "I have bought of an Englishman, so muche tapestrie as will cover 3 high stools, 4 low stools, and make a windoe cusshen."

27. SMALL OAK DAY-BED. The frame is diapered with the inscribed pattern found on early contemporary walnut chairs; the side stretchers are simply carved, and centre in conventional shells. The cresting of the back is of similar design; a loose chain is attached to the back of the chair, allowing it to be arranged at any desired angle.

English, circa 1665. *Length,* 5 *feet* 6 *inches.* *Width,* 1 *foot* 9 *inches.*

These day-beds are seldom found in oak. The seats and backs are invariably caned, as in walnut specimens. Such a day-bed would have been furnished with the long squab and series of small cushions that made them exceedingly comfortable.

28. THREE-SIDED CROMWELLIAN WASHING-STAND TABLE, with folding top and small drawer for washing requisites. The knobbed legs point to a date *circa* 1650.

English. *Height,* 2 *feet* 5 *inches.* *Depth when shut,* 1 *foot* 10 *inches.*

This size and shape of table were probably used to hold the washing basin and ewer in the Jacobean bedrooms of well-to-do houses. The early utensils were of brass or pewter, in some rare and extravagant instances of silver, as Cardinal Wolsey, by inventories, is known to have furnished two hundred bedrooms at Hampton Court with complete services of silver.

In the seventeenth century, France appears to have been in advance of England in certain toilet requirements, as in 1649 a friend writes to Sir Ralph Verney asking him when in Paris to inquire for "the new little brushes for making cleane of the teethe." In the Shuttleworth household papers of about the same date, strawberry and sage leaves were recommended for the purpose, and in 1610 there is an entry of "Halfe a yarde of clothe to rubb my Mrs. teethe, 1x*d*." By Queen Anne's reign many small books were published, such as *The Ladies' Delight*, giving recipes for "oyls, beautifying waters, and aromatic face wash-balls." A wash-stand must have been a very necessary article of furniture in a lady's bedroom at that date, and the aromatic wash-balls in much request before she could complete her toilet and make her appearance in public, as a favourite recipe in Stuart times for making the face smooth and youthful was "to anoint the visage well and often with Hares' Brains."

29. MODEL OF A BED, or a child's toy bed. The mahogany posts support a gilt cornice carved with bold gadrooning, and are hung with the original velvet curtains.

English, circa 1725. *Height,* 2 *feet* 10½ *inches to the top of ornament.*

30. OAK STANDING BUFFET, in three tiers, with a triangular cupboard in the upper compartment. A carved semicircular and palmated arcading decorates both friezes and

30. OAK STANDING BUFFET, IN THREE TIERS. *English, circa 1615.*

forms the face of two drawers, the upper one having a lifting top. This is lined with a paper of James I.'s time bearing the royal arms. The bulbous supports are simple and doubly ringed, the lower pair being somewhat smaller than those above. *Plate* 11.

English, circa 1615.

Height, 3 *feet* 10 *inches.* *Length,* 3 *feet* 10½ *inches.* *Depth,* 15½ *inches.*

These standing buffets, with the upper portion of cupboards, formed a link between the court cupboard and the open buffet, such as No. 16. In the court cupboard proper the lower portion is enclosed with doors. An important part of decoration in Jacobean times was silver plate; this originally was placed upon a table in sight of the guests. Later, shelves or steps were added for the better display of these objects, and went by the Norman name of "Buffet, or Dressoir," on account of the articles being dressed or arranged upon it, the English term being a cupboard or board for cups. In course of time this piece of furniture took individual form, doors being added to make an enclosure for the storage of the plate when not displayed.

31. OAK ARM-CHAIR, with panel back, carved in diamond shape, centering in a marguerite flower. This is surmounted by a rough cresting with pointed finials. The knobbed legs and arm supports are in the manner of 1650. The oak is in admirable preservation and light in colour. *Plate* 12.

English. *Height,* 2 *feet* 8 *inches.* *Width,* 1 *foot* 10 *inches.*

This type of panel-back chair is the last effort of a long series constructed in this manner. Commencing early in Elizabeth's reign, they originally were lavishly carved, but under the gloomy influence of the Protectorate became exceedingly plain, and gradually went out of fashion in favour of the cane-backed walnut chair.

32. CLOCK-CASE, veneered with walnut and inlaid with marquetry in a pattern consisting of large flowers in brown and yellow woods arranged in sprays. The same decoration is seen on the columns of the hood, light-wood flowers on a dark ground, a detail not often found in these clocks. The movement is by Michael Knight, a well-known apprentice of the celebrated Tompion, and admitted to the Clockworkers' Company in 1677. *Plate* 7.

English, circa 1686. *Height,* 8 *feet.*

33. EARLY CHAIR, of triangular form, made of elm and yew. This resembles in construction the so-called "turned chair" of Henry VIII. and Elizabeth's times, which was of Scandinavian origin and far more elaborate in proportions and turnings. *Plate* 12.

English, sixteenth century. *Width in front,* 1 *foot* 9 *inches.*

34. WALNUT STOOL, one of a pair. *Plate* 7.

English, circa 1678.

35. TALL WALNUT DRESSING-STOOL, covered in needlework of a floral and ribbon design of red, blue, and green. The legs are carved in a narrow twist united by undulating stretchers edged with a hollow bevel. The bun-feet are a restoration.

English, circa 1687. *Height,* 2 *feet.* *Length,* 2 *feet* 1 *inch.*

36. TWO CHAIRS AND TWO STOOLS, walnut, covered in velvet to match the bed. The woodwork of these appears to be of about the date 1685, and they were no doubt re-upholstered to form a suite on the occasion of Queen Anne's visit to Dyrham Park. *Plate* 13.

English, circa 1685.

37. STATE-BED. The tester and ceiling, surmounted by vase-shaped plume-holders, are carved in the manner of 1708, the red velvet material being pasted on to the wood. The valances with *cantonnière* corners are of the same fabric and decorated with yellow *appliqué*. A very handsome fringe of red and faded olive-green finishes this upper structure. Red velvet curtains with long panels of olive-green, now much faded, reach

to the bases and feet, which are elaborately modelled and covered with the same *appliqué* as the valance. The quilt, of cream satin, is trimmed with an *appliqué* of yellow and red in a design of the period. The back, of architectural construction, is composed of a headpiece, surmounted by a vase finial, and two columns with foliated capitals containing a panel matching the quilt. A series of down-quilted mattresses, 2½ inches thick, and over these a feather bed, would originally have completed this gorgeous arrangement. This structure is very representative of the last type of great State-beds, and would have cost, when new, about £3000, equivalent to about £15,000 of present currency. It was made for Queen Anne in anticipation of her visit to Mr. Blathwayt, of Dyrham Park, Gloucestershire, who, amongst previous holdings, was Secretary of State to William III. in Flanders, Commissioner of Trade, 1696–1706; M.P. for Bath, 1693–1710; etc. *Plate* 13.

English, circa 1708.
Height to top of cornice, 12 *feet* 7 *inches.*
Width, 7 *feet* 3 *inches.* *Width of bed inside,* 6 *feet* 6 *inches.*

38. WALNUT TABLE, with legs and stretchers knobbed in the Cromwellian manner, with lifting top forming a box.

English, circa 1650.

39. MIRROR, one of a pair, with lacquered frame and fretted cresting, decorated with pseudo-Chinese figures and trees in high relief on a black ground.

English, circa 1685. *Height,* 5 *feet* 2 *inches.* *Width,* 3 *feet* 3 *inches.*

Lacquering began in England soon after 1675; it was then termed japanning. At first the ornament was highly raised and brilliantly coloured, the drawing of the Oriental objects being somewhat clumsy and lacking in certainty of touch, but as the fashion increased, books were written on the subject, containing numberless recipes and designs for the instruction of professionals and amateurs, the more celebrated of these being *A Treatise of Japanning and Varnishing,* by John Stalker of the Golden Ball, and George Parker of Oxford, in 1688.

40. MIRROR, with carved frame, gilt and black. The cresting probably representing the arms of the owner, supported by amorini amidst sprays of acanthus; an open reeding intersected by bands of flowers and cupids also decorates the frame.

English, circa 1685. *Height,* 4 *feet.* *Width,* 2 *feet* 8 *inches.*

41. LACQUER MIRROR, decorated in a similar manner to No. 39, but with a different shaped cresting.

English, circa 1685. *Height,* 5 *feet* 2 *inches.* *Width,* 3 *feet* 3 *inches.*

42. OAK-PANELLED ROOM. This exceedingly simple and beautiful room, with two jib doors, is five panels high, intersected by pilasters headed by entablatures bearing mottoes in black letter, supporting a fluted frieze. The fireplace surround consists of a carved stone frieze ornamented with vine tendrils and fruit centering in a shield, surrounded by strapwork. Above the stone opening is an oak border curiously inlaid with burrs of hollywood in a geometrical pattern. On either side are small fluted pilasters headed with the same wood. Outside these are a pair of the tall fluted pilasters that intersect the whole panelling. Above the small pilasters is the lettering: T.B. 1571. The overmantel consists of two panels intersected in their stiles and rails, inlaid with burrs of hollywood centering in Latin mottoes. These panels are separated by three terminal male and female figures supporting corbels of fruit, headed by masks. This remarkable room came from Lambourne Hall Farm, Essex. — "Holly burrs" were cut in veneer from the small bosses that form on the trunks of old trees. They were dipped in green stain, and, bearing some slight resemblance to marble, were frequently inlaid on furniture, but very rarely used on panelling. As they were scarce and extremely small, their use was rare, and discontinued after *circa* 1625. *Plates* 14 *and* 15.

43. CHIMING CLOCK, with the case and domed hood inlaid with a very fine arabesqued marquetry of pear- and apple-wood on a boxwood ground. The columns of the hood repeat this inlay in a finer scale. The movement is by Peter King. *Plate* 16.

Circa 1700. *Height to top,* 8 *feet.*

This style of marquetry commenced in England about 1700, succeeding that of floral design, as found on the clocks, Nos. 14 and 32.

44. TALL-BACKED WALNUT UPHOLSTERED CHAIR, one of a set of eleven. The front legs are headed by octagonal pear-shaped cappings, repeated on the feet; the legs are connected by a hooped and serpentine stretcher centering in a finial. The walnut is rich in colour and in fine preservation. *Plate* 17.

Circa 1690. *Height,* 4 *feet* 6 *inches.* *Width,* 1 *foot.*

45. WALNUT AND GILT MIRROR FRAME. The carving is of the highest quality.

English, circa 1680. *Height,* 1 *foot* 3 *inches.* *Width,* 1 *foot* 1 *inch.*

46. CABINET, opening with two doors, veneered with walnut and inlaid with a marquetry of green-stained and white ivory, the flowers being chiefly constructed of coloured woods. These are enclosed in ovals of burr walnut, the spandrels at the corners being decorated with floral marquetry. A barrel-shaped frieze, forming a drawer ornamented in the same manner, surmounts the doors. The interior when open discloses eleven drawers and a cupboard, all inlaid with similar floral decoration. The stand is in the style of 1690. *Plate* 18.

English, circa 1680.
Height on stand, 5 *feet* 3½ *inches.* *Length,* 3 *feet* 7½ *inches.* *Depth,* 1 *foot* 6 *inches.*

This brilliant inlay of flowers, set in borders of walnut, was the earliest type of floral marquetry in Charles II.'s reign. The style originated in France under the auspices of Jean Macé and his son-in-law, André Charles Boulle, who employed it as early as 1650 in conjunction with brass ornamentation. There are a pair of superb cabinets by these makers at the palace of the Duke of Buccleuch at Dalkeith, which were presented by Louis XIV. to Charles II., and given by the latter to his illegitimate son, Monmouth, on the occasion of his marriage to Anne, Countess of Buccleuch, in 1663.

47. TALL WALNUT CHAIR, one of a pair, with caned seat and back, surmounted by an elaborately carved cresting of mermaids supporting the bust of a crowned queen, probably commemorating the coronation of James II. and Mary of Modena. The caning of the back is escalloped to fit its graceful acanthus framing. The mermaid legs and stretchers, the latter of most interesting shape and surmounted by a vase-shaped finial, repeat the nautical emblem generally associated with James II. *Plate* 17.

English, circa 1686. *Height,* 4 *feet* 7 *inches.* *Width,* 1 *foot* 7 *inches.*

These exceptionally fine chairs are from a set which were at Chilham Castle.

48. CARD-TABLE of folding shape, veneered with walnut. It has eight hexagon tapered legs intersected by lobed ringing. The colour throughout is light and beautiful. The concave curvings in the top are calculated to accommodate four players. It has one small drawer to hold cards and counters. *Plate* 18.

Circa 1700. *Height,* 2 *feet* 4½ *inches.* *Width, open,* 2 *feet* 9½ *inches.*

This kind of table was frequently used for the game of ombre, so popular in Anne and George I.'s reigns. The game was of Spanish origin, the derivation originating from "Hombre à trés"—The man among three.

49. MIRROR FRAME, oak, of swinging construction, standing on a small walnut inlaid chest of drawers.

Probably Dutch, circa 1690.

50. SMALL HANGING MIRROR, one of a pair, of hard wood carved with fruit, flowers, and birds holding beads.

Circa 1685.

51. ARM-CHAIR, walnut, one of a set of eight. The high back and seat are upholstered in the original crimson velvet and elaborate crimson and white tasseled fringe. The arm-supports and front legs are of perforated scrollwork finishing in snail-headed whorls; a broad and bold front stretcher corresponds in its C scrolling to the perforation of the legs and arm-supports.

English, circa 1678. *Height, 4 feet 1 inch. Width, 2 feet 1 inch.*

This rare set of chairs, from Rushbrooke, still preserve their fine original upholstery of Charles II.'s time. They belonged to Henry Jermyn, Earl of St. Albans, Master of the Horse, and reputed lover of Henrietta Maria. These chairs remained at Rushbrooke Hall until acquired by Lord Leverhulme.

52. SMALL TABLE, veneered in walnut with panels and spandrels of boxwood marquetry on a dark ground. Round the edge runs a carving of acanthus. It is supported on solid walnut legs that serpentine outwardly. The drawer and stretchers are inlaid with panels similar to the top.

English, circa 1690.
Height, 2 feet 6 inches. Width, 2 feet. Length, 2 feet 8 inches.

53. WRITING-TABLE, of walnut, with six balustered legs, two of which swing out to support a flap. The centre contains a well to hold writing materials, and the top is inlaid with a geometrical pattern surrounded by a border of tulip-wood.

English, circa 1700. *Height, 2 feet 7 inches. Length, 2 feet 9 inches.*

54. WASSAIL BOWL, of lignum-vitæ wood, edged with a silver strawberry-leaf pattern at rim and foot. The ringed bowl bears a royal coat of arms in an escutcheon, and the motto: PAX QUERITUR BELLO.

English, circa 1685. *Height, 11 inches. Diameter, 8¼ inches.*

The "Print" inside bears the owner's crest, an arm bearing a sword and viper, with the motto "Vertutis Gloria Merces," and the initial M. These arms are of subsequent date, *circa* 1765.

55. CABINET AND STAND, veneered with walnut and inlaid with marquetry panels in coloured woods and green ivory. Surmounting the top is a gilt balustrade. The front is divided into three drawers and a compartment opening as a temple in which the ceiling and looking-glass sides show an interesting perspective. Ivory, walnut, and blackwood dentels decorate the frieze and base of the intricate facade. The stand is composed of columns capped and based with ebony, the bases being inlaid with coloured marquetry; the lower shelf is panelled to match the drawer fronts. *Plate* 19.

Low Countries, circa 1680.
Height to top of gallery, 5 feet 10 inches.
Width, 4 feet 5 inches. Depth, 1 foot 8 inches.

There is ample proof that cabinets such as this example were purchased for English country houses in the seventeenth century, and these no doubt gave many suggestions to craftsmen here when evolving a new style. While Sir Ralph Verney was in exile abroad in 1650 he was asked by a friend to procure a cabinet, and answers from Italy as follows: "I cannot mete with an Ebony Cabanet that is good. I can have choice of Tortus Shell, garnished out with very thin silver or guilt Brasse which I like much better. The best choyce is at Antwerp."

56. CLOCK, the square-hooded case inlaid with a marquetry of fine arabesques in pear- and apple-wood on a boxwood ground; the mouldings and sides are of walnut. In the cutting of its marquetry, this case almost exactly resembles that of No. 43. *Plate* 16.

English, circa 1695. *Height, 7 feet 6 inches.*

31. OAK ARM-CHAIR. *English, circa 1650.*

33. EARLY CHAIR, of triangular form. *English, early 16th century.*

37. STATE-BED, formerly at Dyrham Park. *English, circa 1708.*

42. OAK-PANELLED ROOM formerly at Lambourne Hall Farm, Essex. Dated 1571.

26. WALNUT SETTEE WITH INSERTED PANELS OF TAPESTRY OF EARLIER DATE. *English, circa 1710.*

42a. DETAIL OF INLAID OAK BORDER FROM PANELLED ROOM. (see No. 42, Plate 14).

43. TALL CHIMING CLOCK. Inlaid with Arabesque Marquetry. *Circa 1700.*

56. SQUARE HOODED CLOCK CASE. Inlaid with Arabesque Marquetry. *English, circa 1695.*

44.

47.

44. TALL-BACKED WALNUT UPHOLSTERED CHAIR. *Circa 1690.*

47. WALNUT CHAIR, ELABORATELY CARVED, WITH CANE SEAT AND BACK. *English, circa 1686.*

46. CABINET, veneered with Walnut and inlaid with Ivory. *English, circa 1680.*

48. FOLDING CARD-TABLE veneered with Walnut. *Circa 1700.*

55. CABINET AND STAND INLAID WITH MARQUETRY PANELS. *Foreign, circa 1680.*

61. TALL WALNUT CLOCK, INLAID. *English, circa 1702.*

286. ORGAN CLOCK OF MAHOGANY, WITH EBONY AND METAL HOOD. *Dutch, 1750.*

63. PAIR OF CARVED SOFT-WOOD BRACKETS. *Circa 1690.*

129 129 129

84.

84. SIDEBOARD. *English, circa 1775.*
129. SET OF THREE KNIFE, FORK AND SPOON CASES. *English, circa 1775.*

71. CARVED AND GILT MAHOGANY STATE-BED. *English, circa 1737.*

57. SMALL COMBINED WRITING-DESK AND DRESSING-TABLE, veneered with burr walnut and ebony lines. When open, it discloses five small drawers and pigeon-holes, the long undulating drawer beneath the desk being fitted with divisions for cosmetics, etc. A stand has been fitted to this piece in late Georgian times.

English, circa 1710. *Height with stand,* 3 *feet.*

58. CARVED AND PAINTED EAGLE, "displayed," with a fine touch to the feathering and base, which is composed of sixteen claws. It rests on a lion pedestal of painted wood. One of a pair.

English, circa 1730. *Height with pedestal,* 6 *feet* 5 *inches.*

59. FINE WALNUT VENEERED BUREAU, with superstructure divided into drawers and compartments for papers, and opening with two doors containing mirrors. The carved and bronze-like cresting centres in a basket of flowers, and to either side of its plinth are attached eagle-headed sprays of acanthus and strapwork, the corners finishing in vases and a flame. The cresting is supported by a heavy moulding travelling round the top, forming arched headings. The lower portion is divided into three drawers having concave centres. The bottom plinth is arcaded.

English (?), *circa* 1710.
Height to top of pediment, 9 *feet* 6 *inches.*
Width, 3 *feet* 4 *inches.* *Depth,* 1 *foot* 11½ *inches.*

60. WALNUT WRITING-DESK, on cabriole legs, veneered with oyster-pieces of the same wood.

Height with stand, 3 *feet* 2½ *inches.*

These so-called "oyster-pieces" are a veneer cut from the boughs of the wood in transverse section.

61. TALL WALNUT CLOCK, with the hood finishing in an arched pediment. The case is inlaid with a fine light arabesqued marquetry on a darker ground, intersected by a black strapwork of ebony. The movement is by John Northey, London. *Plate* 20.

English, circa 1702. *Height,* 7 *feet* 5 *inches.*

62. SMALL WALNUT TABLE, one of a pair, with cabriole legs of graceful form ending in hoof-feet. The top is inlaid with an undulating border of arabesque and rococo design of about 1750.

English. *Height,* 2 *feet* 6 *inches.* *Length,* 2 *feet* 1½ *inches.* *Depth,* 1 *foot* 6 *inches.*

63. PAIR OF LARGE BRACKETS, boldly carved in soft-wood with cherubs' heads, surmounted by a border of flowers. *Plate* 21.

Circa 1690. *Height,* 1 *foot* 7 *inches.* *Width,* 1 *foot* 10 *inches.*

The bottom pendants of these brackets are missing. They were originally either gilt or painted.

64. PAIR OF MIRRORS, with bevelled glass borders and centres framed in narrow gilt wood mouldings. The tops are gracefully hooped, and support a cresting of three feathers surrounded by pounced strapping, finishing in acanthus sprays.

English, circa 1690. *Height,* 5 *feet* 3 *inches.* *Width,* 2 *feet* 3 *inches.*

By this date, mirrors in gilt frames were a very fashionable form of decoration, and the looking-glass plates were being made in England as well as being imported from Italy and France. The Vauxhall Glassworks were established about 1670 under the auspices of the Duke of Buckingham, who introduced a number of Venetian glass-blowers to teach their secrets to the English craftsmen. The enterprise was successful and the profits large, until a disagreement between masters and men brought it to an end.

65. ANDIRONS, or fire-dogs, of bronze, surmounted by figures of Jupiter and Juno, the stands being composed of winged cherubs' heads with amorini on either side. The whole supported by a plinth composed of two dolphins and a thick festoon of flowers.

French, circa 1620. *Height,* 2 *feet* 1½ *inches.*

66. JEWEL CASE, or box, veneered with parquetry of rosewood, and clamped on every side with gilt and perforated brasswork. The front lets down, disclosing two small drawers of rosewood, and in the sides are perpendicular holes containing long screws for securing it to the floor.

French, circa 1680.
Height, 1 *foot.* *Length,* 1 *foot* 8 *inches.* *Depth,* 1 *foot* 1 *inch.*

67. MAHOGANY LOOKING-GLASS, with inner gilt framing and a fretted cresting.

English, circa 1735. *Height,* 2 *feet* 10 *inches.* *Width,* 1 *foot* 6½ *inches.*

In an unpublished inventory of Mr. James Hall's furniture at Whitehall, in Scotland, in 1748, there are thirteen of these small mahogany mirrors mentioned as hanging in all the best bedrooms. The servants' rooms do not appear to have contained any such luxury, their furniture being most scanty, and their bedding, pillows, and bolsters described as being stuffed with chaff.

68. WALNUT BRACKET, finely carved. The centre is formed of an eagle "displayed," standing over a winged head of Time, with two crossed scythes forming the base.

Circa 1640. *Height,* 1 *foot* 6 *inches.* *Width,* 1 *foot* 4½ *inches.*

69. WALNUT STOOL, painted black and gold, with undulating aprons on the four sides. The bell-shaped cappings are octagonal, and the angles of these add interest to the angles of the stool. The top is covered in French needlework.

English, circa 1689.
Height, 1 *foot* 6 *inches.* *Length,* 1 *foot* 10 *inches.* *Width,* 1 *foot* 4 *inches.*

70. STOOL, of soft-wood, originally gilt. The legs are headed by a plumed quatrefoil terminating in scroll-feet, thereby differing from the chair, No. 73, with which it is contemporary in period and design.

English, circa 1687.
Height, 1 *foot* 5 *inches.* *Width,* 1 *foot* 9½ *inches.* *Depth,* 1 *foot* 5½ *inches.*

71. MAHOGANY STATE-BED, carved and gilt, designed by the architect Barra for the visit of Frederick, Prince of Wales, to Stowe, Bucks, in 1737. The cornice is acanthused, from which spring upwards large sprays of the same decoration. This is surmounted by a canopy decorated with a red and gold trellis, cornered with more acanthus sprays and centering at its apex in a large gilt pineapple, a well-known emblem of hospitality. The gilt posts are of reeded form, bound with ribbon, and the feet finish in rococo scrolling. The head board is of undulating shape centering in a shell. The inside of the tester is decorated with arabesqued acanthus headed with gathered festoons of crimson taffetas silk, and centres in the dome with a large spangled sun ornament consisting of eagles and flowers surrounding the Chandos cipher: A. E. C. The back is occupied by the arms of Buckingham and Chandos worked in silver and colours, surmounted by a ducal crown. Below this is a tracery of rococo design, beautifully carved and gilt. The curtains and outside valances are of the date *circa* 1785. *Plate* 22.

English, circa 1737.
Length, 9 *feet* 9 *inches.* *Width,* 8 *feet* 11 *inches.* *Height,* 14 *feet* 4 *inches.*

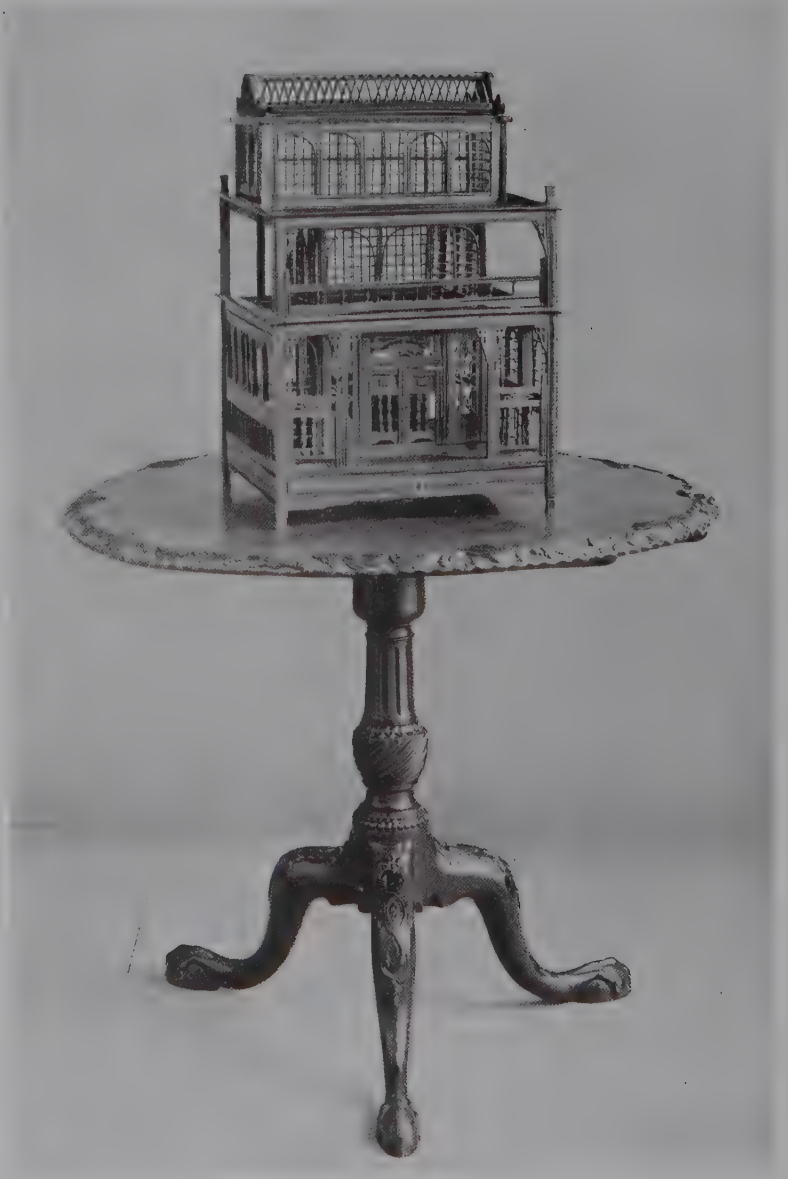
73 74

73. GILT CHAIR, COVERED WITH SALMON AND BLUE GENOA VELVET. *English, circa 1687.*
74. LONG GILT STOOL COVERED WITH YELLOW AND PALE BLUE VELVET. *English, circa 1740.*

75. A SETTEE TO MATCH CHAIRS (v. No. 44, Plate 17) *English, circa 1690.*

96

77. MIRROR WITH WALNUT FRAME *English, circa 1685.*



93

93. MAHOGANY CIRCULAR TEA-TABLE. *English, circa 1750.*

96. MAHOGANY BIRD-CAGE. *Dutch, circa 1750.*

72. LACE-BOX, inlaid with flowered marquetry and bone leaves stained green on a black ground. The oval of the top is composed of oyster-pieces of walnut. The borders are of box and walnut wood. It is mounted on a stand.

English, circa 1680. *Length,* 1 *foot* 9 *inches. Depth,* 1 *foot* 4½ *inches.*

These inlaid boxes were frequently made to match the chests of drawers on which they were intended to stand. They were chiefly used to hold laces, the long gauntlet gloves then in fashion, or a large Bible.

73. FINE GILT CHAIR, one of a pair, the legs headed with open-work leafage. Beneath comes a tapered fluting, resting on a panelled block headed by four balls. The feet are square and acanthused. The four curving stretchers meet in a central vase-shaped finial. The chairs are covered in salmon and blue Genoa velvet in a pattern of the time of James II., and are probably part of a large set. *Plate* 23.

English, circa 1687. *Height,* 3 *feet* 8 *inches. Width,* 1 *foot* 10 *inches.*

74. LONG GILT STOOL, with husked cabriole legs ending in lion-paw feet, the front rail carved with C scrolls and cabochon acanthus on a criss-cross ground, in the George II. taste. The covering is of yellow and pale blue Genoa velvet. *Plate* 23.

English, circa 1740.
Length, 3 *feet* 6 *inches. Width,* 1 *foot* 7½ *inches. Depth,* 1 *foot* 5 *inches.*

75. SETTEE, to match chairs, No. 44. It has a framework of undulating stretchers, resembling those of the chairs. The high back rises in the shape peculiar to sofas and backs of chairs during the reigns of William III. and Anne. The whole suite originally would have been covered either in needlework or Genoa velvet. *Plate* 23.

English, circa 1690.
Height, 4 *feet* 8 *inches. Length,* 7 *feet. Width of seat,* 1 *foot* 9 *inches.*

76. OAK-PANELLED ROOM, of about the end of Charles II.'s reign. It is divided into a series of three panels intersected by flat and plain pilasters, those of the mantelpiece being carved with raised laurel-leaved pendants hanging from a rose. The guttæ heading these pilasters are a double leafage of acanthus. The fire opening is framed with a moulding of Devonshire marble, the frieze ornament of the mantelpiece consisting of simple triglyphs headed by a dentel cornice. It was originally in an old house in the neighbourhood of Halifax, Yorkshire.

English, circa 1685.

77. MIRROR, with walnut frame. Inlaid with panels of marquetry, ivory, jessamine, and other flowers with stained green bone leaves. The cresting is surmounted by a border of pierced and scrolled acanthus. This mirror frame is in very good preservation, and a fine example of this type of marquetry. *Plate* 24.

English, circa 1685. *Height,* 4 *feet* 7 *inches. Width,* 3 *feet.*

78. MIRROR, in walnut frame with hooded top inlaid with marquetry. The upper panel of the glass is engraved. It is of elegant and unusual shape.

English, circa 1700. *Height,* 4 *feet* 11 *inches. Width,* 2 *feet.*

79. WALNUT CHAIR, from a set of six, with solid splat and one perforation below the cresting. The splat is inlaid with a panel of fine marquetry strapwork in light wood, the seat rail in front being treated in the same manner; this owes its remarkable preservation to the fact that it has been covered over for years with the upholstery of the chair. The nail-holes can be seen in the marquetry. The legs are of elegant cabriole form, the shoulders finishing in whorls. The stretcher picks up the legs most cleverly,

almost appearing to be part of the legs, and together complete a beautiful curve. The seat is upholstered in needlework. *Plate* 25.

English, circa 1710.
Height, 3 *feet* 9 *inches.* *Depth of seat,* 1 *foot* 8½ *inches.*

80. WALNUT CHAIR, one of a set of seven. The splat, save for one perforation, is solid with side attachments. The uprights of the back are curved to suit the figure, as in No. 79. Where these uprights join the seat they are veneered with panels of strapwork marquetry, the splat being treated in a similar manner, with the initials S. W. and a coronet. The seat is upholstered in needlework. *Plate* 25.

English, circa 1710.
Height, 3 *feet* 9 *inches.* *Width of seat,* 1 *foot* 8½ *inches.*

81. PAIR OF URNS AND PEDESTALS. The vases are of solid wood, probably pear, and inlaid with classical patterns in stained woods. They are banded with designs in metal, and the handles, formed of goats' heads and horns, are connected with slight brass laurelling centering in pateræ. The taps are of chased brass and dolphin-headed. The vases are lead-lined, and made probably to contain the water that served so many purposes at the dinner table. The pedestals, which open as cupboards, are intersected and capped by brass mouldings containing a frieze veneered with an unusual classical design cornering in oval pateræ. The front and sides are inlaid with most decorative panels of acanthused and green-leaved arabesques with wyverns as supporters. The sides bear a delicately inlaid tripod holding an urn. The plinths to these pedestals are of rosewood and mahogany. Probably by Seddon. *Plate* 26.

English, circa 1775.
Height of urn, 2 *feet* 4¾ *inches.* *Height of pedestal,* 3 *feet* 4¾ *inches.*
Width, 1 *foot* 9 *inches.* *Depth,* 1 *foot* 9 *inches.*

Between these is a carving-table repeating the sideboard in every detail, except that a goat replaces the lion dormant in the central entablature. Originally the sideboard, No. 84, was intended to stand between the pedestals and vases, and is thus placed in the Gallery.

English, circa 1775. *Length,* 5 *feet* 3½ *inches.* *Depth,* 2 *feet* 5 *inches.*

82. GILT CHAIR, carved and modelled in gesso, one of a set of twelve. The back hoops in the manner of walnut chairs of 1715, and is caned in two panels. The cresting is perforated and rises to form a lion-mask, out of which spreads a five-lobed shell. The splat and uprights are plain, except for a diagonal strapping and nulled edging. The oval-cornered seat rail is plain and filled with the finest caning, narrowing towards the back, centering in the three fleur-de-luce ornament so usual at this time. The legs are cabrioled, the shoulders decorated with a broad lion-mask in the manner of some of the Houghton furniture. The curved stretcher centres in a shell. *Plate* 27.

English, circa 1725. *Height,* 4 *feet.* *Width,* 1 *foot* 9 *inches.*

83. LARGE MAHOGANY WINE-COOLER, of oval shape, with an edging of raised acanthus and rosaced base decorated with lion-masks in high relief, holding metal rings. It is lined with metal, and contains ice-boxes and partitions for bottles.

English, circa 1740.
Length, 3 *feet* 6 *inches.* *Height,* 1 *foot* 6½ *inches.* *Width,* 1 *foot* 7 *inches.*

84. SIDEBOARD, the top veneered with yew bordered with rosewood. A fluted frieze of mahogany intersected by engraved pateræ heads the six taper legs, which are in their turn inlaid with etched pendants and finish in taper-and-block feet. The spaces between the legs are filled with aprons of drapery, and in the centre is a lion dormant carved

in high relief, set in an oval laurel leafing—the lower part of the framework being embellished with a brass rose-and-ribbon border. The sides resemble the front in treatment. Probably by Seddon. *Plate* 21.

English, circa 1775.
Length, 7 *feet* 8 *inches.* *Height,* 2 *feet* 11½ *inches.* *Width,* 3 *feet* 8 *inches.*

85. OVAL MAHOGANY TRAY, with a border of bold spiral gadrooning and whorled scroll handles.

English, circa 1750.

86. PAIR OF SHORT CANDELABRA, finely carved and gilt. These are of wood and plaster, formed as vases, surmounted by a tripod of ram-headed terminals, finishing in hoofed feet and connected with festoons of flowers and stretchers. The branches which held the lights are missing. Probably designed by Robert Adam.

English, circa 1768. *Height,* 2 *feet* 2 *inches.*

87. MAHOGANY INLAID SEMICIRCULAR SIDEBOARD, opening in two side cupboards and three drawers. Inlaid and decorated with the fine marquetry of Tonbridge ware character, found so much on boxes and tea-caddies. The circular handles and plates are of great delicacy. It is of fine golden colour.

English, circa 1785. *Length,* 5 *feet* 2 *inches.* *Height,* 3 *feet.*

88. SOFT-WOOD SIDE-TABLE, one of a pair, originally gilt but now painted in white and gold. The frieze is carved in a waved pattern. The centre drapery forms a background to the female mask, and is connected with the legs by large acanthus sprays. The satyr masks heading the thick legs finish in an acanthus heading with husks, and the thick lion-paw feet are highly furred. The sides carry out the same design, without the mask and drapery. The original onyx top is framed in white marble.

English, circa 1730.
Height, 2 *feet* 10½ *inches.* *Length,* 6 *feet* 2 *inches.* *Depth,* 2 *feet* 11½ *inches.*

89. GILT CHAIR, carved and modelled in gesso. The hoop back spreads in whorls at the sides, and centres at the top in a decorated shell which runs down into the splat and the ornament continued to the shoe. This ornament is late Louis XIV. French taste, and finds a more pronounced expression of its style in the leg and seat-rail. The latter contains a beautifully painted miniature of Mercury on a blue ground, the set being probably all decorated with different miniatures of gods and goddesses. The front legs are formed as female terminals, the hair treated in a pseudo-classical manner, and finish in lion claws, from which springs a single feather decorating the front portion. One of the features of this remarkable and beautiful chair is that the outside back is gilt and decorated in the same manner as the front. The opening of the splat evidently once contained a miniature picture corresponding with that in the seat-rail; the grooves to hold this are quite apparent. *Plate* 27.

Probably French, circa 1718.
Height, 3 *feet* 7 *inches.* *Width of seat-rail,* 1 *foot* 10 *inches.*

Fine chairs were frequently imported into England at this time. Lady Mary Coke writes in her diary in 1769: "I had an opportunity of asking Lord Rochford if he would allow the chairs I had bespoke at Paris to come over with his baggage, and he consented with the greatest politeness"; and a little later she observes: "I have got my chairs from Paris without being beholden to anybody, but I don't intend to have them covered with the damask or have the frames gilt till after I return from abroad."

90. MAHOGANY INLAID SEMICIRCULAR SIDEBOARD, with six drawers and a cupboard The top ornamented with a rose in half-circle and edged with a banding of tulip-wood.

The upper portion of the legs have inlaid shells on a green ground, the spandrels of the centre arch being in a broad fan of sand-burnt boxwood.

English, circa 1780. *Height,* 3 *feet* 1 *inch.* *Length,* 5 *feet* 6 *inches.*

Sideboards of this description succeeded the side-tables flanked with pedestals and vases, accommodation for the bottles, etc., being provided in the deep drawers.

91. WALNUT SETTEE, with four front ribbed-cabriole legs and three serpentine geometrically baluster-shaped stretchers. The back, seat, and arms are upholstered in fragments of late sixteenth century tapestry. This elegant settee was, no doubt, originally covered in needlework.

English, circa 1710.
Height, 3 *feet* 7 *inches.* *Extreme width,* 5 *feet* 8 *inches.*

92. MAHOGANY CIRCULAR TEA-TABLE, with undulating and perforated border, standing on tripod base with claw-and-ball feet.

English. *Width across,* 2 *feet* 7½ *inches.*

93. MAHOGANY CIRCULAR TEA-TABLE, with deeply carved border of shells, acanthus, and coquillage; the tripod legs finish in lizard-and-ball feet. A noticeable feature found in these tables is the reduction of detail in order to meet the requirements for pieces of small size. *Plate* 24.

English, circa 1750. *Width across,* 2 *feet* 8 *inches.* *Height,* 2 *feet* 3½ *inches.*

When coffee and tea were first introduced into this country the beverages were regarded as more or less medicinal. Tea, or "thee" as it was called, was also considered useful for preventing drunkenness, and was recommended to be taken before going to a tavern and after a debauch: "Thee being found so friendly to their stomachs and heads." At first the price of tea ranged from £6 to £10 a pound. In about 1660, Garraway, the first English tea-dealer, issued a broadsheet on the growth and quality of the tea leaf, in which he stated: "In respect of its scarceness and dearness it hath been only used as a regalia in high treatments and entertainments." This same year Pepys wrote: "I did send for a cup of tee, a China drink of which I had never drunk before." In 1690 there is an entry in Lord Bristol's accounts as follows: "Paid to Medina ye Jew, for a Tea-table and two pairs of China cupps, £10." By the end of the seventeenth century tea had begun to be appreciated as a fashionable drink, and as the taste increased innumerable small tables were made to take the tea and coffee trays. Tea, however, remained very dear, and in the accounts of Sir James Hall of Dunglass, in 1708, he pays for

"5 lbs. fyn green tea at 22s. . . . . £5. 10s.
5 lbs. fyn bohea tea at 38s. . . . . £9. 10s.
6 tin potts & a wood box for same . . 8s.

The merchant, John Furguson, writing: "The green tea is very good and fallen in price, but bohea tea sold as dear as ever."

By 1719, tea was cheaper, as one of the East India Company's sales at that date show that the average price was 17s. per pound, and that the Company were also importers of china ware cups and saucers, which in large lots realised about 14s. per dozen. These would have been very small. The use of tea increased rapidly as the century progressed, and quickly became an almost universal beverage much indulged in by ladies, and often in large houses a tea-room was set apart for this purpose, the walls being frequently decorated with a paper representing scenes from Chinese life, and the cups and silver connected with the meal being all kept in the room. In an inventory of the Tea-room Gallery at Dunham Massey, taken *circa* 1745, among the contents are mentioned: "2 crimson silk damask seats; 1 large oblong mahogany table; 1 large round mahogany table; 1 turn-down mahogany table; 2 mahogany stands to set the silver tea and coffee tables on." The demand for small tables greatly increased to supply those who were not fortunate enough to possess a tea-room, and in Sir John Hall's accounts of 1759 there is an entry: "A fine Jam[a] Mahogany Tea Table with Scoloped Corners, 39 by 30, on top Pillar & Claw feet with Castors, £1. 15," which must have been a very similar table to No. 93.

94. SOFT-WOOD AND GILT SETTEE. The top is of double chair-back form, each centering in a cluster of fruit and terminating in whorled scrolls, with the introduction of

79. WALNUT CHAIR, INLAID. *English, circa 1710.*

80. WALNUT CHAIR, INLAID. *English, circa 1710.*

81. PAIR OF URNS AND PEDESTALS, WITH CARVING-TABLE BETWEEN. *English, circa 1775.*

82 GILT CHAIR CARVED AND MODELLED IN GESSO.
English. *Circa 1725.*

89. GILT CHAIR CARVED AND MODELLED IN GESSO.
Probably French. *Circa 1718.*

135 263 95

95. MAHOGANY TRIANGULAR PEDESTAL. *English, circa 1765.*
135. MAHOGANY LAMP-STAND. *English, circa 1805.*
263. MAHOGANY CANDLE-STAND. *Possibly by Chippendale. Circa 1755.*

97. MAHOGANY INLAID WRITING-TABLE. *English, circa 1780.*

satyr masks. The arm-supports and arms are scaled, the latter scrolling in a similar manner to the back. The seat-rail is decorated with a key pattern. The legs, six in number, are of caterpillar form, united by garlands of flowers. Probably designed by William Kent.

English, circa 1730.
Length of seat, 5 feet 2½ inches. Height, 3 feet 4 inches.

95. MAHOGANY TRIANGULAR PEDESTAL, headed by a border of acanthus and a fluted frieze cornered by rams' heads. It is of graceful form and beautiful execution, suggesting a design of Robert Adam. *Plate* 28.

English, circa 1765. *Height, 3 feet 5 inches.*

These pedestals were much used for holding the silver candelabra and the glass lustres for illuminating the corners of reception-rooms. Miss Burney, rather later in the century, writes in her diary about a party she was at in 1782, and relates how "The Duke of Devonshire was standing near a very fine glass lustre in a corner of a room at the Assembly, and by carelessly lolling back, he threw the lustre down and it broke. He then removed to the opposite corner, and to show, I suppose, he had forgotten what he had done, leaned his head in the same manner, and down came the opposite lustre! He looked at it very calmly, merely said, 'This is singular enough,' and walked to another part of the room."

These lustres evidently were not always of glass, as in 1755 Mrs. Delany describes a lustre she and the Duchess of Portland had been making as "beautiful and elegant as amber, ivory, jet, and mother-of-pearl could make it."

96. MAHOGANY BIRD-CAGE, in three-tier elevation. The fretting of the panels and turning of the balusters of the front door are admirable. *Plate* 24.

Dutch, circa 1750. *Height, 1 foot 8¾ inches.*

97. MAHOGANY INLAID WRITING-TABLE, with shallow tambour top. The frieze travels round the four sides of the piece and is inlaid with star pateræ and double husks. The four doors beneath enclosing the drawers are veneered with flashed mahogany, and centre in a rayed oval of boxwood with a grotesque inlaid mask. The wood throughout is of a beautiful tawny colour, and the piece is in Hepplewhite's manner. *Plate* 28.

English, circa 1780.
Length, 6 feet. Height, 3 feet 4 inches. Depth, 2 feet 8 inches.

98. ELABORATE HARPSICHORD, with metal mountings, the top, front, and side being inlaid with coloured woods. The lid is ornamented with an oval of rosewood and sprays of roses. At each end and along the frieze is an arabesque and floral border centering in a trophy of musical instruments inlaid on harewood. The front beneath is further decorated with a large medallion framed in a ribbon-banded border of metal, representing Terpsichore, and at each corner classical figures with musical instruments, the sides being decorated in a similar manner. Wherever decorative inlay is omitted on this remarkable piece, it is filled in with a herring-boning of harewood and dyed green wood lines, beautiful in colour. The top lifts, disclosing the works, which are signed: "Fredericus Beck, Londini, Fecit 1775. No. 4, Broad Street, Golden Square."

English, circa 1775.
Height, 3 feet 4 inches. Depth, 2 feet 8½ inches. Length, 5 feet 4 inches.

99. MAHOGANY FOLDING LIBRARY LADDER. The rungs fit into the hollow groove of the uprights when folded, which are carved with branches of leaves and fruit.

English, circa 1750.

100. THREE CHAIRS, matching the settee No. 94. The tops of double cornucopiæ are interesting. *Plate* 29.

English, circa 1730. *Height, 3 feet 2½ inches. Length, 1 foot 10½ inches.*

William Kent (1685–1748) was born in Yorkshire. When a youth he was apprenticed to a coach-painter for a short time, and then coming to London started as a painter of portraits and historical subjects, but met with little success. He, however, made many friends, some of whom in 1710 financed him to go to Rome to study. Here he became acquainted with Lord Burlington, who later was his greatest patron, and with whom Kent practically resided till his death in 1748. He had a decided taste and skill in architecture and the laying out of gardens, but his designs for furniture were apt to be too much founded on the classical knowledge he had acquired in Italy, and so were frequently heavy and cumbrous.

101. WALNUT CHAIR, one of a set of eight, the uprights and splat veneered with burr walnut. The uprights finish in plain whorls. The legs introduce the lion's mask, and the representation of this animal's face on early furniture of this type is invariably flat, as here. The backs of the legs are clothed in tufts of hair, and the feet end in lion-paws. The plain seat-rail centres in a shell. *Plate* 30.

English, circa 1723. *Height, 3 feet 2½ inches. Width, 1 foot 10½ inches.*

102. WALNUT CHAIR, one of a set of eight. Here the vase-shaped splat and uprights are entirely dependent on the quality of the veneer, which is of tiger walnut, the plain seat-rail being treated in the same manner. The lion-mask is rather more prominent than in No. 101, and the side brackets have an almost architectural development. The cabriole of the legs justifies its original significance, and ends in lion-paw feet. *Plate* 30.

English, circa 1725.
Height, 3 feet 2¼ inches. Width of seat, 1 foot 9½ inches.

103. MAHOGANY WINDOW-SEAT, the ends formed of terminal eagles that finish in bold scaled ball-and-claw feet. The feathering of the upper portion is most remarkably rendered. *Plate* 31.

English, circa 1735. *Length, 5 feet. Width, 1 foot 8 inches.*

These seats were constructed to fill the deep embrasures under the window-sills, No. 103 being an early example. Before this time they were fixtures, being constructed in the surrounding wainscot.

104. DOUBLE CHAIR-BACK SETTEE AND SIX SINGLE CHAIRS. The splats, uprights, and seat-rails are veneered with the finest quality burr walnut, the shell cresting being carved in low relief from the solid wood structure of the back. The backs of settee and chairs are hooped, the vase-shaped splats being of unusual breadth, while the uprights finish in applied whorls. The arms to the settee terminate in eagle-heads, resting on extremely solid supports. The shoulders of the legs hip on to the seat-rail and are carved with a simple shell and husking; they taper to a circumference that is very thin compared to the rest of the seat. The structure of these walnut chairs is most interesting, the back legs and uprights being of solid mahogany, accounting for their great weight. No doubt, by this time the chair-maker had discovered that walnut wood was unreliable for the structure of chairs and settees.

English, circa 1720.
Settee: Height, 3 feet 6 inches. Length, 4 feet 6 inches. Depth, 1 foot 10 inches.

105. MAHOGANY SIDE-TABLE, with marble top. The carving of the apron is very finely and boldly cut. It centres in a shell with small grape pendant, and the scrollwork is prolonged to meet the shoulders of the legs. The acanthus ornament is thick and fat in treatment. The octagon ringings above the feet enhance their great virility, the back legs being treated in a similar manner. The sides are carved like the front,

100. ONE OF THREE CHAIRS MATCHING SETTEE (No. 94).
English. *Circa 1730.*

115. MAHOGANY ARM-CHAIR COVERED IN NEEDLEWORK.
English. *Circa 1728.*

101. WALNUT CHAIR, ONE OF A SET. *English, circa 1723.*

102. WALNUT CHAIR, ONE OF A SET. *English, circa 1725.*

with the shell reversed. The surface of this table possesses a beautiful patina resembling that of bronze. *Plate* 32.

Probably Irish, circa 1728.
Length, 4 *feet* 9 *inches. Height,* 2 *feet* 7 *inches. Depth,* 2 *feet* 9½ *inches.*

106. TABLE CENTRE, or plateau, of mahogany, in three compartments, bordered in brass with brass ball-and-claw feet and with applied painting on paper of a border of roses and ribbons. This surrounds a centre of shells, wreaths, and coats of arms and floral sprays. Signed: M. K. 1795. It probably was originally longer.

English. Length, 3 *feet* 6½ *inches. Width,* 1 *foot* 5 *inches.*

107. CABINET, decorated in polychrome lacquer on cream ground. The front is painted with a garden scene, the colours of the plants and foliage being most remarkable. The metal-work is in imitation of Oriental design. The inside of the cabinet contains eleven drawers of oak. These are painted with scenes of men and women at various occupations in gardens, and surrounded by vermilion borders; the inside of the doors repeating this decoration in larger scale. It is interesting to observe that the colourings of the interior preserve their original brilliancy, and it is only the tone of the dyes that has perished. The plinth on which the cabinet stands is later, and by another hand. The white-gold stand is boldly carved, representing amorini amidst acanthus and flowers; the legs being of grotesque cabriole form. *Plate* 33.

French or Dutch, circa 1700. *Stand, circa* 1680.
Height with stand, 5 *feet* 5 *inches. Width,* 2 *feet* 10 *inches. Depth,* 1 *foot* 8 *inches.*

East India Companies were started by other countries besides Great Britain, Holland being the most successful in connection with Oriental lacquer, with which they professed to supply the West, undertaking to send out furniture and panels to China to be decorated. Later on, they are said to have brought over to their own country some Chinese craftsmen to instruct the Dutch lacquerers. It is interesting to see in examples of fine Dutch lacquer, clear traces of the combination of European and Oriental drawing and colouring.

108. PAIR OF GILT WALL CANDLE-BRACKETS, with two ruined columns and a cedar tree as central motive, backed by looking-glass. On the outer side are Chinese figures, a man and woman. The three candle-branches start at haphazard intervals, and bold rococo motives round looking-glass finish the base of the sconces. *Plate* 34.

English, circa 1750. *Height,* 3 *feet* 11 *inches.*

109. MAHOGANY SIDE-TABLE, with Siena marble top of fine colour. Here the relief of the carving is far lower than that of No. 105. The frieze is composed of isolated acanthus scrolling. Below this, the convex apron centres in a shell, its surrounding ornament being of crisply carved acanthus. The lion-masks on the four shoulders, with their acanthus pendants, are reminiscent of the touch found on the Penshurst card-table, but, although the legs are furred below the hock joint, this is not continued upon the paws. The sides are of the same character, but vary slightly in treatment. *Plate* 35.

English, circa 1725.
Length, 5 *feet* 7½ *inches. Height,* 2 *feet* 9½ *inches. Width,* 2 *feet* 10½ *inches.*

110. MAHOGANY STOOL, the shoulders carved with lion-masks and pendants. The feet are four-clawed and slightly haired. The legs are hocked and feathered. *Plate* 51.

English, circa 1725. *Height,* 1 *foot* 6½ *inches.* 1 *foot* 8½ *inches square.*

Even as late as the middle of the eighteenth century, stools still played an important part in the etiquette of a large household, where, in imitation of Court customs, young people and guests of slight importance sat on stools, leaving the more comfortable chairs for their elders and betters. Upholstered stools, according to inventories of the time, were in use from early in the sixteenth century.

111. BLACK AND RED LACQUER BUREAU BOOKCASE. The groundwork to the landscapes and inside borders to the door being black, enhances its decorative qualities. The sides are unusually elaborate, but have been much repainted.

Probably Dutch, circa 1705.
Height, 6 *feet* 6 *inches. Width,* 3 *feet* 3 *inches. Depth,* 1 *foot* 7 *inches.*

Unless painted lacquer presents very strong characteristics, it is most difficult to decide its exact nationality. A sure indication in construction is the kind of wood employed for the structure and the method of dovetailing in the drawers.

112. GILT PANEL DECORATION, one of a pair. It is composed of a mixture of open-work Gothic, oak foliage trees, and acanthus sprays. The repeated C scroll decoration in the lower portion is unusual. *Plate* 34.

English, circa 1760. *Height,* 5 *feet* 7 *inches.*

These gilt Chippendale panel ornaments were intended to go between the windows, and with the gilt wall candle-brackets to carry this particular scheme of decoration entirely round a room.

113. PAIR OF SMALL OVAL GILT MIRRORS, of Adam design, suspended by ribbon and husking, the outer oval of the glass being divided by radiating lines.

English, circa 1770.

114. WINGED ARM-CHAIR, with walnut legs ending in ball-and-claw feet; entirely covered in needlework of gros- and petit-point.

English, circa 1720. *Height,* 4 *feet* 6 *inches. Width,* 2 *feet* 7 *inches.*

115. MAHOGANY ARM-CHAIR, of very fine quality, covered in needlework. The upholstered arms terminate in C scrolls, and the squab, as in all this class of chairs, is loose. The legs are short and strong, elegant in their cabriole, and are headed with lion masks of the style made by Giles Grendey, and finish in furred paws. An unusual feature is the bead-and-reel moulding running round the seat rail. *Plate* 29.

English, circa 1728.
Height, 3 *feet* 11 *inches. Width,* 2 *feet* 11 *inches. Depth of seat,* 1 *foot* 9 *inches.*

Giles Grendey was a fine cabinet-maker who is known to have lived in Clerkenwell about 1730, and specialised in this type of chair. One of his labels was discovered underneath the frame of an upholstered chair of rather later type than No. 115.

116. RED LACQUER WRITING CABINET, the upper portion opening with two doors containing engraved and bevelled looking-glass, and headed by a square serpentine moulding, surmounted by four vase-shaped finials on square plinths. The interior is divided into pigeon-holes and small drawers and a central cupboard. The columns concealing secret drawers are lacquered with vine leaves, this decoration being repeated in the bureau below. The inner surfaces of the large doors are ornamented with warriors and mythological animals. The lacquering inside the writing flap and the figures in the inside decoration are entirely in their original condition. The front and sides of the bureau are decorated in a peculiarly flat manner, lines and not tones representing the modelling. The scarlet of the inner portion, where the light has not reached, is of the kind described by Stalker and Parker as "pale red." *Plate* 1 (*Frontispiece*).

English, circa 1700.
Height, 7 *feet* 8 *inches. Width,* 3 *feet* 4 *inches. Depth,* 2 *feet.*

Fine writing cabinets like this example would only have been made for important houses, and must have looked most remarkable placed against the tall plain panelling and set off by the gorgeous velvet-covered furniture, the Oriental china, and gay coloured silks and brocades of the dresses of the men and women as they moved to and fro. In 1697, Lady Grisell Baillie, by her accounts, pays £120 for a Japan table, stands, and glass. In Lord Bristol's accounts there is an entry in 1704: "Paid Mrs. Eliz. Harrison for ye Jappan scrutoire, £50"; showing these were expensive pieces of furniture even at that date.

117. MAHOGANY SIDEBOARD TABLE, with fine parti-coloured marble top. It is without a frieze, the whole of the front apron being occupied by an open-work carving of coquillage, festoons of grapes, and drapery centering in a Bacchanalian mask. The grapes and leaves are most realistically rendered, and constant rubbing has greatly added to their transparent and fruit-like effect. The sides are composed of a single coquillage and festoon of grapes. The treatment of the legs is almost flamboyant, the feet being most original in their furring. *Plate* 36.

English, circa 1730.

Length, 6 feet 3 inches. Height, 3 feet 1 inch. Width, 2 feet 4 inches.

118. CABINET, painted in polychrome lacquer on cream ground. The outside is decorated in cusped panels representing hunting and amatory scenes in brilliant colours. The borders or spandrels are filled with very finely drawn flowers and birds, the delicacy of touch and the brilliance of colour being most remarkable. The hinges and lock plates are in imitation of Oriental taste. The interior is composed of eleven drawers all decorated in the same style. The gilt stand is carved in a most elaborate manner with perforated acanthus sprays amidst which are distributed amorini bearing up wreaths of flowers. It centres in a female figure of Oriental design holding a vase. The legs suggest the incoming cabriole form, and are particularly ornate. This cabinet is either French or Dutch, the stand being English.

Date of stand, circa 1685. *Date of cabinet, circa* 1700.

Height with stand, 5 feet 4½ inches.

Width of cabinet, 3 feet 3 inches. Depth, 18 inches.

119. TABLE-CENTRE, or plateau, in three compartments, bound in brass and standing on brass feet. It is painted with floral wreathing, surrounding ovals of coloured prints on a pale green ground. The centre picture is missing.

English, circa 1800.

These plateaux remained most fashionable decoration for large dining-tables well into the nineteenth century. They were also made of silver, with looking-glass centres, on which could be arranged to great advantage fine specimens of plate and flowers. The less ambitious households contented themselves with a painted variety on wood, and these sometimes were also ornamented by small medallions of coloured engravings which were introduced among the painting and all varnished over together. Mary Frampton, in 1814, writing in her journal about a party given by the Prince Regent in honour of the Duke of Wellington, described the supper table for the Queen as "very handsome, with a plateau down the middle."

120. MAHOGANY SIDE-TABLE, with Verde antique marble top. The frieze is perfectly plain save for a small bead-and-reel moulding; the four legs are finely carved with lion-masks and bold acanthus brackets, and are furred from the hock to the foot, the hocks being carved with a careful regard to anatomy. The feet are four-clawed. Between the legs, but not connected, is a deep apron centering in a female-mask and drapery; these details are placed on a convex escutcheon elaborately scrolled. The colour of the Cuban mahogany is of the richest brown. *Plate* 37.

English, circa 1728.

Length, 5 feet 2 inches. Height, 2 feet 8 inches. Width, 2 feet 5 inches.

This series of mahogany sideboard tables is probably unique. Owing to their great cost, they were only made for the houses of the very wealthy, and must have formed most imposing objects in the tall Georgian dining-rooms. They were frequently decorated with Bacchanalian attributes, as No. 117. Such sideboard tables remained in fashion until the introduction of those of slighter type, which were usually flanked on each side by pedestals often surmounted by urns.

121. GONG STAND, of hard-wood, painted black. The top is surmounted by an eagle perched upon a lion's head holding the gong in its mouth. The tripod base is composed of three eagles' heads. It terminates in lions' masks and stood originally on claw feet, which are now missing. The feet are lion-paw, hocked and furred.

Height, 5 feet 7 inches.

122. MAHOGANY SERPENTINE-FRONTED COMMODE CHEST OF DRAWERS, one of a pair. The upper drawer of one is divided into small compartments for toilet requisites. The top and sides are of fine flashed wood. The corners end with brass female-headed terminals finishing in acanthus scroll feet of the same metal. The handles of the sides and fronts and the key plates are bold and admirably chased. Possibly by Thomas Chippendale, in his French style. *Plate* 31.

English, circa 1750. *Height,* 2 *feet* 8½ *inches.* *Length,* 3 *feet* 10 *inches.*

123. KNIFE-BOX, the front and top painted most delicately in the North Wales taste.

Circa 1780.

There was a school for painting these smaller objects of furniture in North Wales at this time which was much patronised.

Knife-boxes were also frequently made of a ware of which a manufactory was started in Birmingham by Henry Clay about this date, and called after him "Clays-Ware." In 1791 Edward Clarke, during his tour in the South of England and Wales, visits the manufactory and describes Mr. Clay's invention as follows: "This consists in making tables, tea-boards, trays, etc. etc., which are constructed in the most beautiful manner. No one who sees the different articles in their unfinished state, would believe that they were composed of paper. The process is simply this:—a number of sheets of paper are pasted together and dried; they are then carried into a room resembling a little timber-yard, contigueous to which is a large workshop; cabinet-makers form every article as it is required, sawing it out of the paper and planing it with the greatest exactness. It is then japanned and polished, and this is always done with the hand, which gives a more exquisite lustre to steel or paper work than can be communicated by any other means."

124. MAHOGANY CHAIR, one of a set of six. The uprights and splat are plain, resembling those previously made of walnut. The cresting is carved as portion of a curtain blind, with two central tassels in applied carving. The rounded seat-rail is plain, the legs are finely decorated with a shell hipping on to the seat-rail. Acanthus brackets and a pendant complete all the ornament. The feet are four-clawed and the legs hocked. The mahogany is rich in tone, of a dark chestnut bronze. *Plate* 38.

English, circa 1733.
Height, 3 *feet* 3 *inches.* *Width of seat,* 2 *feet.* *Depth of seat,* 1 *foot* 9 *inches.*

It is noticeable in all these chairs after 1715 that the shoe (*i.e.* the portion joining the splat to the seat-rail) is introduced and is invariably plain.

125. KNIFE-BOX, of mahogany, of serpentine form, inlaid with a classical vase within a shield bordered with ribbon and floral design in different woods, the top and front inlaid with a cross banding.

126. SIDE-TABLE, one of a pair, of mahogany, with plain frieze and widely gadrooned edge, the latter forming a framing for the Vert Morian top. The apron consists of a male mask on one table and a female mask on the other, from which is suspended folded drapery gathered by tassels. The cabriole legs, headed by "C" scrolls with carved acanthus leaves and husked pendants, are furred and terminate in hoof feet.

English, 1750.
Height, 2 *feet* 9 *inches.* *Length,* 4 *feet* 8 *inches.* *Width,* 2 *feet* 5 *inches.*

127. MAHOGANY CHAIR, one of a set of six, carved with lyre-shaped uprights and scaled cresting of feather form, which is supported on a splat headed by a large husk, pierced with two openings finishing in a shell, the shoe rising high in lyre fashion to meet this. The seat-rail, forming an apron, is most delicately carved in an unusual design of low relief of spreading acanthus. The legs, decorated in the same manner, end in scroll feet. They are covered in old needlework. *Plate* 38.

English, circa 1755.
Height of chair, 3 *feet* 3 *inches.* *Width of seat,* 1 *foot* 10 *inches.*

103. MAHOGANY WINDOW-SEAT. *English, circa 1735.*

122. MAHOGANY SERPENTINE-FRONTED COMMODE CHEST OF DRAWERS, ONE OF A PAIR.
English, circa 1750.

105. MAHOGANY SIDE-TABLE, WITH MARBLE TOP.

Probably Irish, circa 1728.

107. CABINET, DECORATED IN POLYCHROME LACQUER, WITH WHITE-GOLD STAND.
French or Dutch. *Circa 1700. Stand 1680.*

108 112

108. PAIR OF GILT WALL CANDLE-BRACKETS.
112. GILT PANEL DECORATION, ONE OF A PAIR.

108
English, circa 1750.
English, circa 1760

109. MAHOGANY SIDE-TABLE WITH SIENA MARBLE TOP. *English, circa 1725.*

117. MAHOGANY SIDEBOARD TABLE WITH FINE PARTI-COLOURED MARBLE TOP. *English, circa 1730.*

128. PAIR OF MAHOGANY PEDESTALS AND URNS. The latter are made of solid wood, staved barrel-wise, and were originally lined with lead. The tops lift off and are surmounted by a gilt frame, the urns being enriched with bands of inlaid fluting and cross pateræ. The top and front of the pedestals are inlaid with tulip-wood, and in the corners of the panels with fan-shaped pateræ of box; the capping and vases being of dark Cuban mahogany, in contrast to the Honduras variety of the rest.

English, circa 1775.

129. SET OF THREE KNIFE, FORK, AND SPOON CASES, with serpentine fronts decorated with fluted pilasters, the tops bordered with a cross banding edged with fine chequered marquetry. *Plate* 21.

English, circa 1775.

It was customary at this time to keep the best kinds of knives, forks, and spoons in their cases, and have them always washed in the vessel kept in the dining-room for that purpose. Comparatively few knives and forks were used, as it was not usual to change them at the different courses. In Lady Grisell Baillie's Household Book there are directions to her servants, written in 1743, that they must "Never let the dirty knives, forks, and spoons go out of the dining-room, but put them all in the box that stands for that use under the table"; and "As soon as a glass is drunk out of, range it directly in the brass pail which you must have there with water for that purpose."

130. MAHOGANY SERPENTINE SIDEBOARD TABLE, with parquetry top. The frieze is inlaid with flutings and pateræ in light and dark woods. The legs are fluted and extremely simple.

English, circa 1775.
Length, 7 *feet* 6 *inches.* *Width,* 2 *feet* 11 *inches.* *Height,* 2 *feet* 10½ *inches.*

131. LARGE WINE-COOLER, of mahogany and walnut, with a sliding top decorated with deep flutings, the front being enriched with gilt swags of husking and an acanthus plinth.

English, circa 1780.
Length, 4 *feet.* *Height,* 1 *foot* 9½ *inches.* *Width,* 1 *foot* 10 *inches.*

These wine-coolers, cellarets, or, as Hepplewhite terms them, "gardes-de-Vin," were by no means eighteenth-century innovations, as they are constantly found represented as of bronze or marble in pictures and tapestries of the sixteenth and seventeenth centuries. They are also mentioned in classical times as vessels for holding wine which could be cooled by snow.

132. MAHOGANY CHAIR, of almost similar design to No. 127, but with furred paws instead of scrolled feet. The straight seat-rail is upholstered in needlework.

English, circa 1738.

133. CHEST OF DRAWERS, of serpentine form, veneered with flashed mahogany. The handles are of fine execution, in the fashion of 1768, and the piece is of great interest on account of its transitional form, combining the two styles of Adam and Chippendale.

English.
Height, 3 *feet.* *Depth,* 1 *foot* 11 *inches.* *Length,* 3 *feet* 6½ *inches.*

134. MAHOGANY CHEST OF DRAWERS, of serpentine form, the top inlaid with baskets of flowers, birds, and insects, and banded with tulip-wood. The ends are inlaid with vases of flowers, all on a harewood ground. The mountings and handles are of brass.

Length, 4 *feet* 1½ *inches.* *Width,* 1 *foot* 9½ *inches.* *Height,* 2 *feet* 8 *inches.*

135. MAHOGANY-LAMP STAND, of vase-shaped form, boldly carved with Empire motives. Wyverns, terminating in claws, support the central construction, which rests upon a tripod base. *Plate* 28.

Circa 1805. *Height,* 2 *feet* 9½ *inches.*

136. MAHOGANY ARM-CHAIR, one of a set of two arms and nine single, covered in red leather with double rows of nailing. The cresting here adopts as an ornament a festoon drapery passing through rings and ending in four tassels on the upright and splat of the back, which is in the form of a broad strapwork ending in whorls and resting on a shoe, decorated with rude leafage and cabochon. The arms, which are particularly graceful, end in simple eagle-heads and plain supports. The legs and feet and the carving on the shoulders show a tendency towards lightness. These chairs, though picturesque and attractive, are probably of country make.

English, circa 1738. *Height of arm-chair,* 3 *feet* 2 *inches.*
Width of seat, 2 *feet* 1 *inch.* *Depth of seat,* 1 *foot* 8 *inches.*

137. WALNUT CHAIR, one of a set of six, of hooped-back form. The splats, uprights, and seat-rail are veneered with fine burr walnut. The splat is unperforated and vase-shaped, and is joined to the sides by connecting pieces. The cresting of the splat, which rolls over, and the edges, are most delicate in treatment. By this time the hoop and uprights of the back have become shortened, and more grace is thrown into the legs and feet. The seat-rail is flat, with no ornament save a central shelling called "coquillage," which at this time first begins to make its appearance. The legs are decorated with shells in shallow carving from the solid. *Plate* 39.

English, circa 1718. *Height,* 3 *feet* 3 *inches.* *Width,* 1 *foot* 11 *inches.*

138. ARM-CHAIR, one of a set of two arms and four single chairs, possibly of padouk. The hoop and seat are extremely wide, the carving of the splat and cresting being entirely from the solid. The arms curve outwardly and loop over for the first time in the construction of these chairs. The straight arm-supports are very unusual, but here necessary on account of the wide spread of the seat. The lion-masks heading the legs are plain, and do not show the perfect execution of Nos. 101 and 102. There is also little spread to the paws that hold the ball. *Plate* 39.

English, circa 1730.
Height of arm-chair, 3 *feet* 7 *inches.* *Width of seat,* 2 *feet* 3½ *inches.*

139. MAHOGANY STAND, one of a pair, probably intended for a large piece of china. It is three-legged, headed with lion's masks. The legs are deeply and thickly furred, and the veins are clearly portrayed. The circular mouldings are deeply incised. *Plate* 51.

English, circa 1728.

Stands or stools of this description were intended to hold the tall Oriental vases that were too high and cumbersome to stand on the console tables. The cushion on the above example is a later addition.

140. MAHOGANY SIDEBOARD-TABLE, of unusual length. The cabriole legs, of great breadth at the shoulder, are plain save for a husked pendant, and finish in four claw-feet. The large acanthus brackets and sprays that connect the central shell of the apron are very finely carved and large in scale, and constructed not only for appearance but are also calculated to carry the weight of the great slab of white Sicilian marble.

English, circa 1735.
Overall length, 8 *feet.* *Height,* 2 *feet* 8 *inches.* *Depth,* 3 *feet* 5 *inches.*

141. FINE RED LACQUER CABINET, with the detail highly raised in places. The decoration on the outer doors represents birds and fishermen on the border of a lake, on which is a pleasure boat with children, the land being represented in black and gold. The

120. MAHOGANY SIDE-TABLE WITH VERDE ANTIQUE MARBLE TOP. *English, circa 1728.*

124. MAHOGANY CHAIR, ONE OF A SET. *English, circa 1733.*

127. MAHOGANY CHAIR, ONE OF A SET. *English, circa 1755.*

137. WALNUT CHAIR, ONE OF A SET. *English, circa 1718.*

138. ARM-CHAIR, ONE OF A SET. *English, circa 1730.*

141. RED LACQUER CABINET. *English, circa 1690.*

interior of the cabinet preserves its original colour, described by Parker and Stalker as "carramine." *Plate* 40.

English, circa 1690.
Height of cabinet, 3 *feet. Width,* 3 *feet* 3 *inches. Depth,* 1 *foot* 8 *inches.*

By 1680, lacquer furniture was in such high favour that the art of "japanning," as it was called at that time, was taught as an extra in girls' schools. In the Verney Memoirs there is mention that Molly Verney, in 1676, at the age of eight when at her first school, was "learning to dance gracefully and to Japan boxes." Her father wrote to her as follows: "I find you have a desire to learn to Jappan as you call it, and I approve of it. To learn this art cost a Guiney entrance & some 40s. more to buy material with." Apart from the attempts of amateurs, very competent artists made the lacquer decoration their profession, and brought the art to great perfection. In 1692, Edward Hurd petitions the State for letters patent for the sole use for fourteen years of his invention of lacquering after the manner of Japan, which he claims to have brought to perfection by great industry and expense.

142. SMALL GILT WALL CANDLE-BRACKET, one of a pair, resembling those described under No. 147. *Plate* 41.

English, circa 1750. *Height,* 3 *feet* 7 *inches.*

143. MAHOGANY SIDE-TABLE, one of a pair, with original white marble top. The frieze is carved with S scrolls and husks. The legs, with their large whorled shoulders, are clothed with acanthus and cabriole in sweeping curves to the scrolled feet. The apron springing from the shoulders is of acanthus sprays centering in a bunch of grapes and a pendant. *Plate* 42.

English, circa 1735.
Length, 7 *feet. Depth,* 2 *feet* 10½ *inches. Height,* 3 *feet* 4 *inches.*

144. PAIR OF GILT MIRRORS, with oval frames in open-work design. A combination of Adam and Chippendale motives.

English, circa 1765.

145. BLACK AND GOLD LACQUER CABINET, with slight colouring introduced. The top is of depressed lunette shape, surmounted by a gilt cresting formed of foliated fleur-de-luce in a pediment of acanthused strapping, the whole set upon a bold nulling continued round the sides. The doors are decorated with the usual lake scenery and are in very good preservation. The interior is remarkably brilliant, and affords an excellent opportunity of judging exactly what these cabinets were like when originally made. The doors when open disclose twelve drawers and secret drawers, all lined with walnut and lacquered in relief with landscapes and flowers. But the distinctive beauty of the work consists in the drawing and painting of the flowers and birds. On the inside of the doors the scaling of gold over the colour produces a most charming effect. The gilt stand is on cabriole legs headed by satyr-masks. It droops in a graceful curve to an apron on which is carved an eagle and child in low relief. The frieze above this centres in a satyr-mask, bordered on both sides with a Louis XIV. design. A very fine example. *Plates* 43 *and* 44.

French, circa 1718.
Height of cabinet with cresting, 7 *feet* 9 *inches.*
Width, 3 *feet* 7 *inches. Depth,* 1 *foot* 8 *inches.*

146. MAHOGANY ARM-CHAIR, upholstered in needlework with a classical design on the back, representing the Departure of Europa and the Bull. The arm-supports, legs, and seat-rail are carved in low relief in the manner that Chippendale describes as his "best French style." *Plate* 45.

English, circa 1760.
Height, 3 *feet* 3½ *inches. Width,* 2 *feet* 4 *inches. Depth,* 2 *feet* 4 *inches.*

147. PAIR OF GILT WALL CANDLE-BRACKETS for two lights. The upper portion represents an architectural ruin with a large column, overgrown with flowers. The base, with a mirror background, is a representation of one of *Æsop's Fables*. The lower part consists of many rococo motives in combination enclosing another mirror. These must have looked very fine in their proper surroundings. *Plate* 41.

English, circa 1750. *Height,* 3 *feet* 6 *inches.*

These gilt candle-brackets, of Chippendale design inspired by French motives, were intended to hang round the room in order to supplement the light from the hanging chandeliers. Candles were the most usual manner of lighting, and wax candles formed a very important item in the expenses of a household. At George II.'s coronation banquet 1800 candles were used, besides what were on the tables, to illuminate the Banqueting Hall, and Mrs. Pendarves in her Memoirs remarks that "they were all lighted in less than three minutes by an invention of Mr. Heidegger's, which succeeded to the admiration of all spectators."

Though wax candles had been used for ecclesiastical purposes since Anglo-Saxon times, it evidently was not customary to burn them in domestic houses till the seventeenth century, as Pepys wrote in his diary, December 16, 1664: "This night I began to burn wax candles in my closett at the office, to try the change, and to see whether the smoke offends like that of tallow candles."

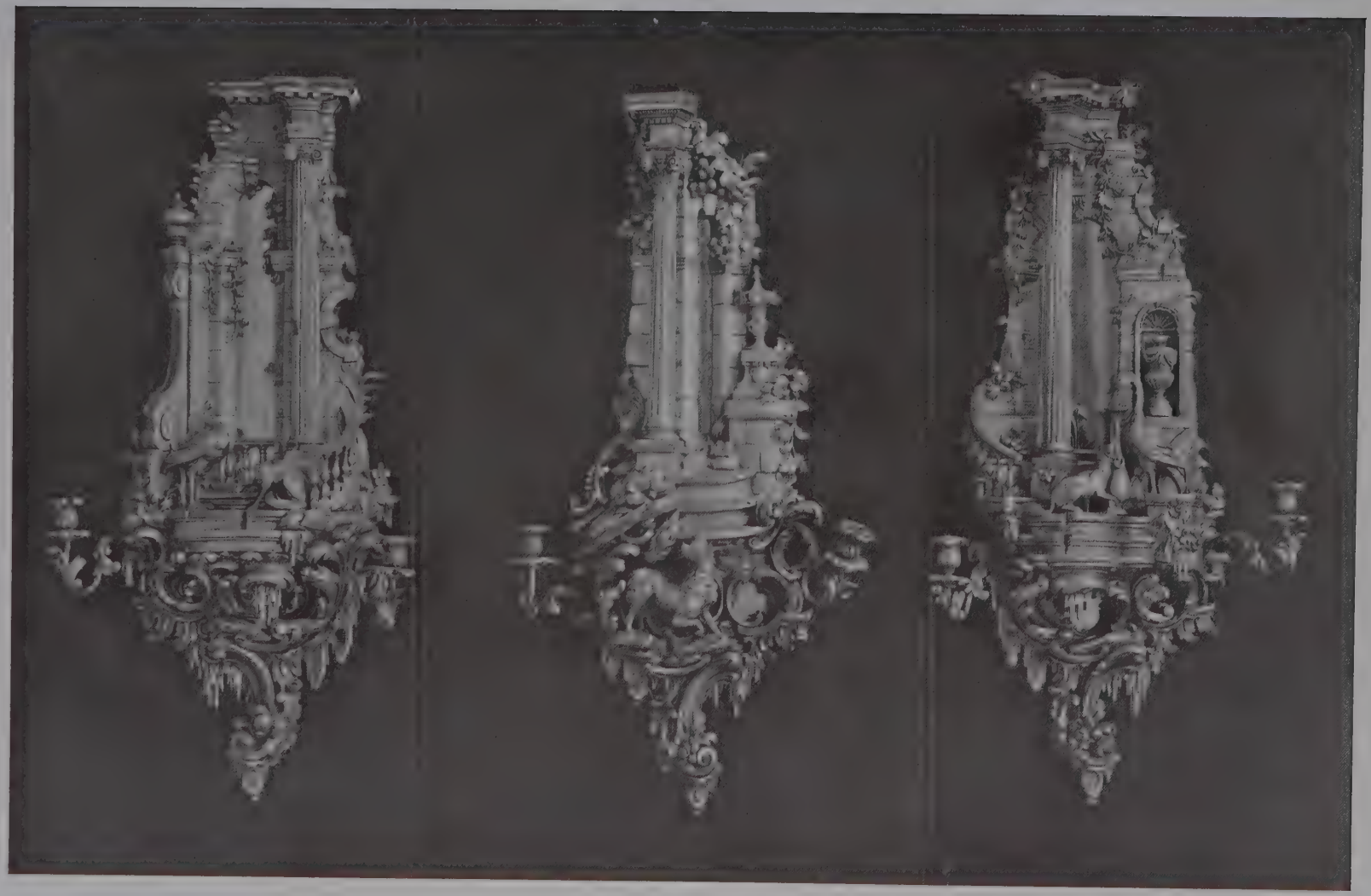
148. MAHOGANY UPHOLSTERED ARM-CHAIR, with back, seat, and arms covered in needlework. The cresting centres in a small shelled cabochon and acanthus wings, repeated in larger form on the apron of the seat-rail. The uprights of the back are of restrained leaf moulding. The arms, which start from the seat-rail, are formed of dolphins, the heads being most elaborately carved. The legs and feet terminate also in this marine monster, but the shoulders carry out the acanthus of the seat-rail. It is interesting to notice that the mahogany used in the making of this chair is of two kinds, Cuban and Honduras. This shape of chair is described in Chippendale's *Directory* as "French." *Plate* 45.

English, circa 1750.
Height, 3 *feet* 6 *inches.* *Length of seat,* 2 *feet* 9 *inches.* *Depth,* 1 *foot* 10 *inches.*

A master hand is evident in the decoration of this exceptionally fine chair, as the clever use of concave and convex lines have produced a happy combination of elegance and strength to which English makers rarely attained. Chippendale's instructions and sizes in the *Director* for this type of chair are interesting. "'Designs of French Chairs,' which may be executed to Advantage. Sometimes these Dimensions vary, according to the Bigness of the Rooms they are intended for. A skilful Workman may also lessen the carving without any Prejudice to the Design. Both the Backs and Seats must be covered with Tapestry, or other sort of Needlework."

149. BLACK AND GOLD LACQUER CABINET, with extremely high and elaborate pale gilt cresting, centering in a draped winged figure seated on a shell and holding a cymbal. Over her is spread a canopy of acanthus: right and left are cherubs with the same musical instruments, the whole being garlanded together with festoons of strapwork. At each corner of the cresting, which is continued round the sides, are vases of flowers. The black and gold lacquering outside the doors is relieved by touches of colour, while the interior is decorated with prehistoric reptiles. The ten drawers are finely lacquered in relief with hunting, sailing, and domestic scenes; the introduction of a gun on the second tier of drawers being unusual. The stand, of very pale gold, much perished, is of beautiful and intricate design with a system of double stretchers. The cherubs' heads with folded wings, so often presented by Grinling Gibbons, surmount the capitals of the tapered columns. The lock-plates and hinges are exceedingly good. *Plate* 46.

English, circa 1688.
Height to top of pedestal, 7 *feet* 7 *inches.*
Width of cabinet, 3 *feet* 2½ *inches.* *Depth,* 1 *foot* 8 *inches.*



147 142 147

142. GILT WALL CANDLE-BRACKET, ONE OF A PAIR. *English, circa 1750.*
147. PAIR OF GILT WALL CANDLE-BRACKETS. *English, circa 1750.*

143. MAHOGANY SIDE-TABLE, ONE OF A PAIR.

English, circa 1735.

145. BLACK AND GOLD LACQUER CABINET. *French, circa 1718.*

(Plate 44 shows same Cabinet open)

143. BLACK AND GOLD LACQUER CABINET. (*See also Plate 43*). *French, circa 1718.*

146. MAHOGANY ARM-CHAIR UPHOLSTERED IN NEEDLEWORK.
English. *Circa 1760.*

148. MAHOGANY ARM-CHAIR UPHOLSTERED IN NEEDLEWORK.
English. *Circa 1750.*

149. BLACK AND GOLD LACQUER CABINET, WITH GILT CRESTING AND STAND. *English, circa 1688.*

155. MAHOGANY CHAIR, ONE OF A SET. *English, circa 1750.*

157. MAHOGANY ARM-CHAIR, ONE OF A SET. *English, circa 1755.*

156. MAHOGANY DOUBLE CHAIR BACK SETTEE, ONE OF A SET, all covered in original needlework. *English, circa 1740.*

158. SETTEE, TO MATCH CHAIRS. (No. 157, Plate 47). *English, circa 1755.*

150. MAHOGANY STOOL, of Chinese Chippendale design, with caned top. The legs are in the form of three cluster columns with a bracketing that intersects the bamboo treatment in small square paterae.

English, circa 1755. *Height,* 1 *foot* 7 *inches.*

151. RED AND GOLD LACQUER WRITING-BUREAU, the top drawer letting down as a flap for writing. The cornice is formed of a pediment decorated in gold. Beneath this are two doors headed with broken lunettes enclosing a panel finely decorated with an eagle perched on a tree of large foliage. Below is a procession of nobles and ladies of rank, depicted on a black ground, mounting a bridge leading to a temple. The interior, comparatively plain and simple in its decoration, is curiously overburdened with its George I. brass handles and escutcheons. The quality of the red ground tends to show that this form of lacquer had begun to deteriorate, but the richness of the black and gold on the figures to some extent compensates for this shortcoming.

Circa 1725.
Height, 7 *feet* 2 *inches.* *Width,* 3 *feet* 4 *inches.* *Depth,* 1 *foot* 8½ *inches.*

152. MAHOGANY STOOL, the shoulder of the legs carved in bold and deeply cut acanthus. The cabriole becomes delicate towards the feet, and terminates in curious whorls centering in a cabochon. *Plate* 51.

English, circa 1750.
Height, 1 *foot* 8 *inches.* 1 *foot* 9 *inches square.*

153. WALNUT SIDE-TABLE. The frieze is a plain concavity centering in a boldly carved female-mask and shell. The treatment of this head is most remarkable, and the constant rubbing of dusting has laid bare the original wood beneath the varnish, which is seen most clearly on the convex apron supporting the mask. The legs are gracefully cabrioled with high and boldly curved shoulders clothed in acanthus foliage. The feet are five-clawed and without hair. The top is of Verde antique marble.

English, circa 1718.
Length, 6 *feet* 4 *inches.* *Height,* 2 *feet* 8½ *inches.* *Depth,* 3 *feet* 2½ *inches.*

154. TABLE CENTRE, or plateau, of wood, in four pieces, decorated in black and grisaille, in a border painted in black, gold, and salmon, representing flowers and insects, all the work being of the highest finish.

English, circa 1780.

155. MAHOGANY CHAIR, one of a set of seven, with a long sofa. They have upholstered backs and seats covered in a silk of blue and grey of Oriental style. The cresting is formed of a Chinese temple of pagoda form, with a flight of steps, the same motive being repeated round the seat-rail. The framing of the back consists of foliated branches carved in high relief, the corners and seat-rail being further ornamented with palmated acanthus. The legs are grotesque, cabrioled, and terminate in dolphin's heads. These remarkable chairs represent the over-ornate style of Chippendale. The weight of these chairs is very considerable. *Plate* 47.

English, circa 1750.
Height of chair to top of carving, 3 *feet* 6 *inches.*
Width of seat, 1 *foot* 11 *inches.* *Depth of seat,* 1 *foot* 7½ *inches.*

156. SUITE OF TWO MAHOGANY DOUBLE CHAIR-BACK SETTEES AND SIX CHAIRS, all covered in their original needlework. The splats are headed by a festooned cresting of drapery held by two tassels. From the whorled corners of the back to the shoulders of the vase-shaped splat runs a line of shelling terminating in a rosette. Below this is a delicate, simple strapping resting upon a nulled shoe. The arms and arm-supports

are decorated with a palmated spray, the seat-rail is straight and plain, and the graceful cabriole legs are carved on the shoulders in low relief in a cabochon and acanthus motive. It is interesting to notice how carefully the proportions between the settees and chairs are preserved, and that the scale of the same ornament is decreased on the chairs. *Plate* 48.

English, circa 1740.
Height of settee, 3 *feet* 2 *inches.* *Height of chair,* 3 *feet* 2¼ *inches.*
Length of seat of settee, 4 *feet* 1½ *inches.* *Depth of settee,* 1 *foot* 9 *inches.*

157. MAHOGANY ARM-CHAIR, one of a set of four arms and four single, all of the highest quality and of a light tortoise-shell colour. The back is fretted into a geometrical lattice-work of perfect design, headed by isolated crestings of Chippendale acanthus scrolls. These are repeated at the junction of the uprights and lower rail. The arms, filled with the same geometrical fretting, splay outwards to avoid, no doubt, catching the buttons and trimmings of the coats and dresses. The seat-rail is latticed, and the two-sided front legs and brackets repeat the open-work of the upper portion. This style came in towards the close of Chippendale's personal inspiration, as, after this period and the so-called "Gothic," he was influenced by Adam. *Plate* 47.

English, circa 1755.
Height of chair, 3 *feet* 2 *inches.* *Width of seat,* 2 *feet.*
Width between top of arms, 2 *feet* 4½ *inches.*

158. SETTEE, with eight legs, to match chairs, No. 157. The faces of the arm-supports are carved with lattice-work in low relief. It has upholstered sides and back, otherwise the design exactly resembles that of the chairs. *Plate* 48.

English, circa 1755. *Length,* 5 *feet* 6 *inches.* *Height,* 3 *feet* 5 *inches.*

This style of settee and chairs were also made out of less expensive wood, such as beech, and painted black, with the returns of the fretted parts rendered in either gold or red, and these must have successfully harmonised with the lacquered furniture of the bedrooms furnished in the Chinese taste that were considered the acme of fashion in the latter half of the eighteenth century. Their original coverings were usually of silk painted with flowers, birds, and butterflies, which being extremely fragile have perished and been replaced.

Chippendale, in his *Director*, gives nine designs for this style of chair in the Chinese manner, and says: "They are very proper for a Lady's Dressing-Room, especially if it is hung with India Paper. They will likewise suit Chinese Tempels. They have commonly Cane Bottoms with loose Cushions, but if required, may have stuffed Seats and brass Nails."

159. SINGLE MAHOGANY CHAIR, one of a set of six. The hooped-back varieties are often found made in this wood, but rarely with the beautiful lion treatment of these front legs. They are here clothed on the shoulder with shaggy hair, the hock, fetlock, and hoof showing the greatest virility. The seat-rail is deeply carved in a key pattern, the back exactly resembling the walnut chairs of the previous decade. *Plate* 49.

English, circa 1735. *Height,* 3 *feet* 1½ *inches.* *Width,* 1 *foot* 10 *inches.*

A rare and unusual covering is seen on these chairs, composed of interlaced ribbon velvet of a beautiful plum colour (for description of which, see NEEDLEWORK, p. 125).

160. MAHOGANY SETTEE, of double chair-back form, and TWO CHAIRS in the Chinese taste. The backs are perforated with lattice-work headed by pagoda roofs at the extremities. The arms of the settee splay outwardly, and the seat-rail and legs are covered with applied tracery.

English, circa 1755.

161. SET OF MAHOGANY CHAIRS, with straight legs, seats, and backs, the latter entirely covered with needlework of very fine petit-point, representing Biblical and allegorical subjects, the colours being brilliant and the stitch remarkable. *Plate* 50.

English, circa 1760. *Height,* 3 *feet* 3 *inches.* *Width,* 2 *feet.*

159. MAHOGANY CHAIR, ONE OF A SET, covered with interlaced ribbon velvet. *English, circa 1735.*

162. MAHOGANY ARM-CHAIR, ONE OF A SET. *English, circa 1760.*

161

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161. MAHOGANY CHAIR, covered with Needlework of Petit-Point. *English, circa 1760.*

222. GILT ARM CHAIR, covered with original Needlework. *Circa 1740.*

163.

THREE MAHOGANY STOOLS 110. *English, circa 1725.* 139. *English, circa 1728.* 152. *English, circa 1750.*

163. MAHOGANY SETTEE WITHOUT BACK, to match chairs (No. 162, Plate 49). *English, circa 1760.*

176.

166. PAIR OF MAHOGANY SCONCES. *English, circa 1735.*
176. LONG PANEL BEVELLED MIRROR, ONE OF A PAIR. *Possibly Dutch. Circa 1745.*

168. 182.

168. LACQUERED MAHOGANY CHINA CABINET. *English, circa 1755.*
182. LACQUERED CHAIR, ONE OF A PAIR. *English, circa 1718.*

167. CHEST OF DRAWERS. *English, circa 1735.*

189. 190.

189. WALNUT CHAIR, ONE OF A SET, inlaid with Floral Marquetry. *Circa 1720.*

190. WALNUT CHAIR, ONE OF A SET, covered with original Needlework. *Dutch, circa 1710.*

162. MAHOGANY ARM-CHAIR, one of a set of seven, with settee (No. 163) covered in red velvet. The arms and their supports, the aprons of the seat-rail, and the legs and feet are all carved in a most beautiful low relief of cabochons, coquillage, and delicate acanthus sprays. The legs are sturdy yet full of grace. The whole structure gives an idea of great strength. The mahogany resembles the colour of a sixteenth-century bronze. These magnificent chairs represent the apogee of Chippendale's semi-rococo French style. The widths of the seats are designed to receive the fullest hooped dress. *Plate* 49.

English, circa 1760. *Height, 3 feet 6 inches. Width of seat, 2 feet 4 inches.*

These spacious and comfortable chairs were constructed so that the arm-supports should not interfere with the spread of the sacque dresses terminating in hoops that about 1750 were the mode for fashionable ladies. The skirts of men's coats at that time were stiffened with buckram, and so also occupied an area but little less than dresses, and the wearers took every precaution that these stiffened pleats should not be crushed by sitting in a narrow arm-chair. The backs of chairs were purposely kept low so that the upholstery should not suffer from the elaborately powdered heads of both men and women. In many cases a flap of plain silk about a foot deep was provided to turn over to protect any very special silk or velvet from the powder of the head-dress.

163. MAHOGANY SETTEE, without back, to match chairs No. 162, standing on six legs, those at the back being curiously canted outwardly. The apron and seat-rail are carved with long sprays of acanthus and coquillage. *Plate* 51.

English, circa 1760.

Length of seat, 6 feet 6 inches. Width of centre, 2 feet 9 inches. Height, 1 foot 7 inches.

These long settee stools are extremely rare. They were designed for the large reception-rooms, and are to be seen placed against the walls in engravings and pictures of the eighteenth century.

164. PAIR OF GILT MIRRORS, in Chinese rococo style, with cranes and pagoda cresting, the latter being extremely fine in its decorative treatment.

English, circa 1775.

165. RED AND GILT LACQUER CHAIR. The woodwork surrounding the cane back is undulating, and the shield ornamented with a finely detailed carving. The legs are unusual in their cabriole, breaking inward above the scrolled feet. The stretcher is flat and rococo in feeling, and the seat corresponds in style. The squab is covered in Italian needlework of flame-stitch.

English, circa 1740.

Japan work, as it was termed, was revived and became a great craze in 1725. In 1729 Mrs. Pendarves wrote to her sister: "Everybody is mad about Japan work; I hope to be a dab at it by the time I see you. I will perfect myself in the Art and bring materials with me."

Red evidently remained a favourite colour for this work, and as late as 1767, Lady Cowper writes to a friend: "I have a catalogue of a sale of fine Japan, but as there is not any scarlet japan amongst it, I will not be tempted."

166. PAIR OF MAHOGANY SCONCES, representing human heads, three-quarter life size, holding shells for a candle or lamp. The masks are surmounted by cartouches of coquillage and scrollwork. *Plate* 52.

English, circa 1735. *School of William Kent.*

Height, 1 foot 4 inches. Across, 9 inches.

167. CHEST OF DRAWERS, with white marble top. The eight small drawers are intersected by lion-headed and pawed bronzed terminals, holding rings in their mouths. Between the drawers and round the sides runs a rose-and-key pattern painted black. The fronts of the drawers are beech grained in imitation of oak, the inside structure and the carved lion-terminals being of oak. *Plate* 53.

English, circa 1735. *School of William Kent.*

Length, 3 feet 7 inches. Breadth, 1 foot 7 inches. Height, 2 feet 11 inches.

168. SMALL MAHOGANY CHINA CABINET, or *étagère*, one of a pair, in three tiers, lacquered in red, black, and gold. The top is pagoda-roofed, of very thin texture, supported by twisted columns and hung at the corners with imitation bells. The two lower compartments entirely follow the Chinese taste of cabinets of this kind. These charming pieces were originally in the Chinese bedroom at Badminton, and were probably made by Thomas Chippendale. *Plate* 52.

English, circa 1755.
Height, 4 *feet* 10 *inches.* *Length,* 1 *foot* 8 *inches.* *Depth,* 9¼ *inches.*

The large and elaborate black and gold pagoda-roofed bed that formed part of this suite in the Chinese bedroom at Badminton is now in the Victoria and Albert Museum.

169. PAIR OF BRONZE ANDIRONS, from a design of John de Bologna.

170. FIRE-SCREEN, stained to look like walnut, carved in the manner of 1720, containing a needlework panel representing the procession for shooting the popinjay.

English. *Height,* 3 *feet* 9 *inches.* *Length,* 2 *feet* 8 *inches.*

171. MIRROR, in gilt oval frame, with a cresting of a classical female mask crowned with three feathers. The sides are composed of cornucopiæ filled with flowers and fruit. The base finishes in an open shell, from which rise sprays of acanthus, edged again with fruit and flowers.

English, circa 1725.

172. SMALL ENGRAVED MIRROR, in two portions, with mahogany undulating frame.

English, circa 1725. *Height,* 2 *feet* 11 *inches.* *Width,* 11 *inches.*

173. MINIATURE CHEST OF DRAWERS, one of a pair, of zebra-wood on ebony stand.

Probably Indo-Dutch, circa 1780.
Length, 1 *foot* 2 *inches.* *Height,* 10 *inches.* *Depth,* 10½ *inches.*

174. BLACK LACQUERED TABLE, decorated with gilt ornamentation.

Probably Dutch.

175. PAIR OF SOFT-WOOD PEDESTALS, or lamp-stands, on tripod scrolled feet in bold rococo taste, comprising serpentine shelled scrolls, fruit, and flowers. Originally gilt.

Circa 1720.

176. LONG PANEL BEVELLED MIRROR, one of a pair, framed in pearwood, partly gilt and carved with an elaborate combination of scrolls, acanthus, and coquillage, finishing at the base in a satyr mask. Interspersed in the decoration are kidney-shaped cabochon ornaments. *Plate* 52.

Possibly Dutch, circa 1745. *Height,* 5 *feet* 8 *inches.* *Width,* 1 *foot* 8 *inches.*

Many Dutch carvers came over to this country, and were domiciled here under William III.'s patronage, and worked in the style of Daniel Marot. There is an entry in the accounts of the 1st Earl of Bristol that in 1700 he paid "Spanger ye Dutch carver in full for picture frames, £37," and probably this Spanger may have been one of the many Dutchmen who continued to live and work in this country, changing their style with the times.

177. CHINESE TOILET MIRROR, on stand, lacquered in black, red, silver, and gold. The upper portion is surmounted by a honeysuckle finial cresting, from which depends husked festoons merging into a carving of roses and grapes and supported on acanthus scrolled feet, the candle nozzles being of tulip form. The lower portion is entirely lacquered in small vine leaves and grapes in zigzag pattern. At this period, *circa* 1760, much of this lacquer was done by Chinamen for the European market and imported into Holland. These pieces are generally found to be inscribed in Chinese characters

in the same manner, on a small portion at the back of a drawer scraped clean for the purpose.

Dutch-Chinese, circa 1760. *Height,* 3 *feet* 10 *inches.*

178. RED LACQUER TABLE, decorated in the Oriental taste.

179. BLACK LACQUER TABLE, decorated with gilt ornamentation.

Probably Dutch.

180. PAIR OF CORNER CUPBOARDS, surmounted by shelves for the display of china, the ground being painted with a burnt salmon colour and decorated with cream panels, on which are depicted birds, fruits, and flowers in gay colours, all in charming combination.

Circa 1720. *Height,* 3 *feet* 10 *inches.*

181. BEECHWOOD CHAIR, one of a pair, lacquered in black and gold. The back is hoop-shaped, and the cabriole legs, divided by a square moulding and ribbed on the shoulder, point to a date about 1720.

English. *Height,* 3 *feet* 7 *inches.*

182. LACQUER SINGLE CHAIR, one of a pair, walnut, in green and gold. The very fine and original caning of the back is divided by a vase-shaped splat, lacquered with Oriental scenes and animals, the undulating uprights and seat-rail being decorated in a similar minute manner. The legs, beautiful in shape, are headed by shells and husks, finishing in well-carved ball-and-claw feet, connected by a foliated central stretcher and two balustered side stretchers. *Plate* 52.

Circa 1718. *Height,* 3 *feet* 5 *inches.*

The original caning of these chairs exists beneath the upholstered seat.

183. ROSEWOOD BUREAU, with sloping let-down writing-flap, veneered with a parquetry of rosewood, concealing small drawers and pigeon-holes. The lower portion opens in four drawers, carved with a small egg-and-tongue moulding on the fieldings of the panels.

English, circa 1730.

184. ROSEWOOD HANGING CABINET, for china and curiosities, with five small drawers shut in by a fan-shaped flap, which lets down on two sliders. This flap is elaborately decorated with applied husking, and rests upon a floral and ovolo plinth; the upper portion is surmounted by a thick swan-necked pediment decorated with waved shelling and a palmated C scroll, in the centre of which rests the bust of a Greek philosopher (but this is not original to the furniture). The narrow frieze is carved with a waved moulding beneath which are introduced laurel swags, supporting a pseudo-classical medallion of a woman. The borders to the doors are carved in low relief in a pattern of oak leaves and cupids, resting on a plinth of leaved gadrooning.

Circa 1730. *Height,* 5 *feet.* *Length,* 3 *feet* 1 *inch.* *Depth,* 11 *inches.*

185. MAHOGANY CHEST OF DRAWERS, with Swedish green marble top. The four corners are occupied by lion-headed terminals, holding rings in their mouths and delicately carved with acanthus and money mouldings. The drawers, four in number, are divided by a fine line of carving, and the handles and key-plates are "coquillage" in their motive. The decoration of this piece shows signs of having at one time been gilt.

English, circa 1735.
Length, 4 *feet* 1 *inch.* *Height,* 2 *feet* 6 *inches.* *Depth,* 1 *foot* 10 *inches.*

186. DUMB WAITER, painted with swans, etc., in the Chinese taste.

187. TALL MARQUETRY CLOCK, the hood bordered with twisted diminishing columns, and the case decorated with a marquetry of light wood on a dark ground. Name on dial: Jn° Ashton, Leek.

English, circa 1795. *Height,* 7 *feet* 2 *inches.*

188. MODEL OF CHILD'S CHAIR, in walnut, of Dutch type. The back veneered with burr walnut, and the shoulders of the legs carved with shell decoration and terminating in small ball-and-claw feet.

Circa 1712.

189. WALNUT CHAIR, one of a set of three. The splats, hoop-shaped uprights, and seat-rail inlaid with floral marquetry. The carved portions are gilt. The feet end in lion-paws. *Plate* 53.

Dutch, circa 1720.

190. WALNUT HOOPED-BACK CHAIR, one of a set of six. The splat is decorated in the manner adapted from France, rising to a feathered cresting, the ornament being gilt. The legs are carved with a simple shell and C scroll, and terminate in small shoe-feet. The undulating seat-rail centering in a pendant is frequently found on Dutch chairs of this period. These chairs are graceful in form and covered in their original needlework of petit and gros-point. *Plate* 53.

Dutch, circa 1710. *Height,* 3 *feet* 7½ *inches.* *Width,* 1 *foot* 7 *inches.*

191. PANELLING OF A SMALL ROOM, in style of William Kent. The projecting cornice, with its dentels and egg-and-tongue mouldings, was evidently constructed to support an upper structure of plaster as at present arranged. The mantelpiece, small in scale, agreeably corresponds with the rest of the room. It is composed of an entablature of mask, fruit and flowers, and Ionic columns. Supporting the ordinary cornice above, rises a large entablature finishing in a broken pediment. The door and framing, headed by a triangular pediment, is carved with bold egg-and-tongue, the surbase rail being decorated with a key pattern, in charming proportion to the cornice.

English, circa 1730.

192. GILT ARM-CHAIR, one of three, with oviform back, headed by lion-masks. The arms, clothed in drapery, droop gracefully down to lions' heads, which form the cresting to the supports; these are beautifully carved with acanthus at their base. The legs taper, repeating the same quality of carving. The seat-rail centres in a lion-mask and foliated sprays.

English, circa 1740. *Height,* 3 *feet* 4½ *inches.* *Length,* 2 *feet* 2 *inches.*

193. CONSOLE SIDE-TABLE, in mahogany. The top is of a fine variegated jasper, red, cream, and olive-green. The frieze supporting this is surmounted by a bold egg-and-tongue moulding, beneath which runs a neatly carved key pattern. The legs boldly cabriole, and are varied from the usual treatment of acanthus ornament by their fantastic form, which is even introduced upon the very vigorous lion-paw feet.

English, circa 1730.
Height, 2 *feet* 9 *inches.* *Length,* 4 *feet.* *Depth,* 2 *feet* 1 *inch.*

The composition coat of arms on the frieze of this table are a later addition. Coats of arms are frequently found added to furniture when the ownership changed.

257. 285. 194.

194. GILT WOOD TRIPOD LAMP-STAND, ONE OF A PAIR. *English, circa 1775.*
257. GILT CANDELABRA STAND, ONE OF A SET. *English, circa 1775.*
285. GILT LAMP-STAND, ONE OF A PAIR. *English, circa 1755.*

196. SERPENTINE CUPBOARD on a chest of drawers. Inlaid.
English. *Circa 1750.*

407. ARM-CHAIR FROM SUITE OF EMPIRE FURNITURE.
French. *Circa 1800.*

197. MAHOGANY CHINA CABINET. *English, circa 1740.*

201. ROSEWOOD AND GILT DRESSING-TABLE

English, probably Thomas Chippendale, circa 1760.

194. GILT WOOD TRIPOD LAMP-STAND, one of a pair, the upper portion carved as a Roman lamp with three goats' heads and hanging husked festoons. The three uprights are encircled by a serpent issuing from a vase, the base of which is decorated with fine acanthus. *Plate* 54.

English, circa 1775. *Height,* 4 *feet* 8 *inches.*

195. BOXWOOD FIGURE OF HERCULES, who is represented wearing the lion's skin and carrying a club over his left shoulder.

Italian, late sixteenth century. *Height,* 1 *foot* 5 *inches.*

This figure is placed on the tripod lamp-stand, No. 194.

196. SMALL UPRIGHT SERPENTINE CUPBOARD, on a chest of drawers. The upper portion is corbelled at the corners with great elegance, an acanthus spray starting upwards from a scrolled base. The doors are inlaid with a parquetry pattern of differently figured mahogany. The chest of drawers is headed by a bold gadrooning and chamfered at the corners with fluted pilasters; the arrangement of the veneer on the drawers is most skilful. The feet on which the piece stands are of especial excellence in the variety of their curves. The handles are original. It is of a rich chestnut colour. *Plate* 55.

English, circa 1750. *Height,* 3 *feet* 10 *inches.* *Length,* 2 *feet* 7½ *inches.*

197. MAHOGANY CHINA OR CURIO CABINET, in three compartments, the centre being in projection, the top surmounted by a broken pediment bordered with a key pattern. The side wings are headed by corbelled brackets most delicately carved with acanthus sprays, the three doors being arch-headed with fine egg-and-tongue mouldings and with carved masks as key-stones. It rests on a stand with six legs, headed with a palmated frieze, the legs being united by finely carved aprons centering in shells. The feet are four-clawed. The hinges are remarkable, showing great strength and finish. Formerly the property of the Duke of Marlborough at Blenheim. *Plate* 56.

English, circa 1740. *Height,* 7 *feet* 5½ *inches.* *Length,* 5 *feet* 1 *inch.*

This form of cabinet was introduced by Kent, who, however, invariably made the lower portions solid; but Chippendale's school, when adopting the shape, as in this example, often substituted the more elegant form of open stand on legs.

198. MAHOGANY SIDEBOARD TABLE, with top of the same wood. The frieze is plain, headed by an egg-and-tongue moulding, but the apron centering in a pierced shell from which spring very bold branches of acanthus, partly decorates it. The legs are of caterpillar form, faced with a guilloche pattern carved in low relief. The treatment of the legs suggests that this table was possibly designed by Kent.

English, circa 1740.
Length, 4 *feet* 7 *inches.* *Width,* 2 *feet* 2 *inches.* *Height,* 3 *feet.*

This table was formerly at Blenheim.

199. MAHOGANY STOOL, of X form, carved with rams' heads at the extremities of the arms. The stretcher points to the date 1800.

Height of seat, 1 *foot* 3 *inches.*

200. PAIR OF GILT ARM-CHAIRS, covered with needlework, the undersilk showing some of their original covering.

English, circa 1800.

201. ROSEWOOD AND GILT DRESSING-TABLE, with movable looking-glass, drawing forward on perforated brass hinges; the centre compartment finished in a pagoda roof, and gilt hollow ball as finial. This unites the two sides, which are formed as

small Chinese towers, faced with fine wooden lattice-work, containing drawers and niches. The table portion undulates to a centre projection, with one drawer and a shelf beneath. The sides open as cupboards, in which are more drawers. The legs are small and tapering, ending in square feet. This piece, probably by Thomas Chippendale, is most elegant and of remarkable workmanship; the frettings of the galleries and lattice-work all being in their original state. *Plate* 57.

English, circa 1760. *Height,* 6 *feet* 9½ *inches. Length,* 4 *feet* 2 *inches.*

Painting the face, patching, and lavish use of cosmetics were revived after the Commonwealth, and by the middle of the eighteenth century once again reached to most extravagant lengths. Pepys duly records when he first allowed his wife to wear patches, but vows he loathes Nell Gwynn, Mrs. Knipp, and his pretty relative, Mrs. Pierce, for "putting red on their faces." Later, Horace Walpole declared that Lady Mary Wortley Montagu not only used the cheapest white paint she could procure, but left it on her skin so long that it had to be scraped off. During Queen Anne's reign, when party feeling ran high, the *Spectator* mentions that patches were used as party symbols, the Whigs patching on the right, the Tories on the left side of their faces, and those that were neutral decorating both cheeks. Many of the ingredients employed on the skin, such as preparations of red and white lead and mercury, proved most injurious, even causing death. In a small book, *The Ladies' Delight,* republished and added to in Queen Anne's reign, advocating the use of "Harmless, Beautifying Waters, Oyls, ointments and powders to adorn and add loveliness to the Face," some curious recipes are to be found, such as "Anoint the Face frequently with the Blood of a Hare or Bull, and this will take away Morphew or Freckles and smooth the skin." And another, to make the hair grow thick: "The Ashes of frogs burnt, do encrease the Hair, as also the Ashes of Goats' Dung mingled with Oyl."

The use of cosmetics was as popular as ever in 1760, and such a table as No. 201 would have proved extremely useful in a fashionable lady's bedroom. There is a design given—No. 52 in Chippendale's *Directory*—of an almost identical lady's dressing-table, with the following remarks appended: "A Design of a Dressing-table for a Lady; the Drawer above the Recess hath all Conveniences for dressing, and the Top of it is a Dressing-Glass which comes forward with folding hinges. On each side is a cupboard with Glass Doors, and in the inside drawers and places for Combs, Rings, Bottles, Boxes, etc. Two Dressing-Tables have been made of Rose-Wood, from this Design, which gave an entire satisfaction."

202. SMALL MAHOGANY ESCRITOIRE, of serpentine form, narrowing towards the base. The fall-down front is inlaid with a representation in boxwood of an ink-pot, pens, and a scroll of paper surrounded by sprays of foliage. The corners, feet, and base are embellished with boldly chased brass mounts. The inside is fitted with small drawers and pigeon-holes.

Circa 1755.
Height, 3 *feet* 10 *inches. Length,* 2 *feet* 1 *inch. Depth,* 1 *foot* 3 *inches.*

Under the key-hole is an oval brass plate, with the word "Duchy" engraved on it.

203. BOXWOOD STATUETTE, of Christ bound to the column.

Italian, seventeenth century. Height, 11½ *inches.*

204. COMMODE, with serpentine front, opening in two doors; the surfaces inlaid with various coloured woods. On the top is a quatrefoil panel of harewood inlaid with flowers and ribbons. These are surrounded by spandrels of mahogany, decorated with leafed branching, united in the centre by a ribbon bow in a stained green wood, the border surrounding all this decoration being of rosewood. The frieze is an inlaid fluting of rose and boxwood. The doors are ornamented with classical representations of warriors in stained woods on a mahogany ground. The brass mountings are simple and of English execution.

English, circa 1768. *Length of back,* 4 *feet* 4 *inches. Height,* 2 *feet* 10½ *inches.*

205. MAHOGANY ARM-CHAIR, one of a pair, of bold proportion and extreme solidity. The uprights and cresting form a C scroll in backward whorls. The arm-supports are also whorled, and the shoe of the splat is surmounted by the same scrolling. The legs are ornamented with acanthus, and finish in ball-and-claw feet.

English, in the style of 1738. *Height,* 3 *feet* 3¾ *inches. Width,* 2 *feet* 2 *inches.*

206. SERPENTINE COMMODE, with Bombé front and sides, as Chippendale describes in his invoices, "made in the antique manner." The top is veneered with stained ash, with a broad border of tulip-wood. The inlay, in brilliantly stained wood, represents a basket of roses resting on a green groundwork, and insects. The front opens in two drawers, the centre being occupied with a trophy of musical instruments, on either side is a bouquet of coloured flowers. The metal ornamentation on the legs is coarse but bold in effect, as in all Chippendale's early brasswork. *Plate* 58.

English, circa 1765.
Length, 4 *feet* 6 *inches. Height,* 2 *feet* 9 *inches. Depth,* 2 *feet.*

It should be observed how the original colours of these flowers are preserved in certain places—for instance, on the parts where the large brass handles have been removed, the greens are most vivid. Such pieces prove how very bright this type of inlaid furniture was originally, and how gaily it must have harmonised with the dresses of the time.

207. PAIR OF GILT TORCHÉRES, supported by three eagles "displayed," on long tripod stand, finishing in vigorously carved ball-and-claw feet. In the central stretcher is a bouquet of flowers. *Plate* 59.

Circa 1778. *Height of stand,* 4 *feet* 5 *inches.*

208. MAHOGANY CHAIR, one of a set of five, with perpendicular splats and curved top, carved in acanthus, which ends in whorls. From this hangs husked pendants repeated at size in the central division of splat. The seat-rail is decorated with a shell and waved banding, cornered with pateræ, repeated on the sides. The legs are fluted and taper with square cappings exactly in the early William III. manner. The ornament has been gilt. *Plate* 60.

English, circa 1740. *Height,* 3 *feet* 2½ *inches. Width of seat,* 1 *foot* 10½ *inches.*

209. MAHOGANY COMMODE CHEST OF DRAWERS, of serpentine form, the corners and base carved in Chippendale's French manner. The lines of this piece are remarkable and the handle-plates are original.

English, circa 1755.

210. GILT OVAL FIRE-SCREEN. It is the same on both sides, ornamented with lions' heads and laurel sprays. It stands on four scrolled legs faced with money-mouldings.

Circa 1773. *Height,* 3 *feet* 3 *inches. Width,* 2 *feet* 4 *inches.*

211. MANTELPIECE, of fine statuary marble, with a centre panel of Androcles and the Lion; the background of frieze is of antique Siena marble.

English, circa 1770.

212. GILT SHOW-CASE. The legs, headed with female busts crowned with feathers, the corselets of the figures are laced and merge into the delicate cabriole. Above the feet springs an X-shaped stretcher, the centre of which terminates in scrolls and a shell. The frieze is carved with C scrolls and acanthus leafage.

Length, 2 *feet* 5 *inches. Height,* 2 *feet* 8 *inches. Width,* 1 *foot* 9 *inches.*

213. MAHOGANY COMMODE CHEST OF DRAWERS, of serpentine form, the front opening with two doors and one long drawer; within are six smaller drawers. The mouldings are ovolo, and slightly gilt.

English, circa 1750.
Length, 4 *feet* 8 *inches. Depth,* 2 *feet* 1 *inch. Height,* 3 *feet.*

214. MAHOGANY SIDE- OR CARVING-TABLE, with white marble top. The carving is here most elaborate, and evidently by an individual maker whose work is very exceptional. The frieze is composed of a running pattern of interlaced foliage, bordered

with egg-and-tongue and ribbon-and-rose border. It has no pendant or apron, but the shoulders to the legs are extremely wide and the decoration on them consists of one long spray of acanthus, starting from the foot; the whole decoration of the table depends on these legs.

English, circa 1738.
Height, 2 *feet* 10 *inches.* *Length,* 3 *feet* 11 *inches.* *Width,* 2 *feet* 1 *inch.*

215. ORMOLU CLOCK, the case supported by two mermaids. The base is of ebony inlaid with floral designs in brass. The name on the face is: Mombro Fils Ainé, à Paris.
Height, 2 *feet* 9 *inches.* *Length of base,* 1 *foot* 11½ *inches.*

216. GILT SETTEE, carved with swags of flowers, masks, and dolphin terminals as arm-supports; the front repeating the floral festoon of the cresting. The legs are short and cabrioled. Covered in Italian rose, green, and white brocade.
English, circa 1730.

217. LONG SOFA, the woodwork modelled, carved in gesso and gilt; the arms finish in lion heads and the decoration is low and of extreme refinement. The front legs end in hoofs. It is covered in very brilliant needlework of gros-point garden flowers in a border of red and grey. *Plate* 60.
English. *Date of sofa, circa* 1735. *Length,* 7 *feet.* *Height,* 3 *feet* 3 *inches.*

218. ORIENTAL GILT AND LACQUER TABLE, with high escalloped and trayed edge. The top is lacquered with landscapes in black and gold lines on a brown ground. The cabriole legs are connected to the frame with open-work wings, and are decorated with the same motives. The stretcher is a copy of European style of about 1750.
Length, 3 *feet.* *Height,* 2 *feet* 6 *inches.*

219. WORK-TABLE, with rising top disclosing a glass and three drawers entirely covered in a pictorial decoration with fine applied straw-work of brilliant flowers in varied colours. The drawing of the figures, their colour, and composition is of the highest quality, and points to French workmanship.
French, circa 1789.
Length, 3 *feet.* *Height,* 2 *feet* 5½ *inches.* *Depth,* 1 *foot* 6 *inches.*

220. LONG UPHOLSTERED SOFA, serpentine-shaped, gilt and carved, the application of gesso being particularly thin. The legs and seat-rail are treated delicately in the French manner, the former ending in scroll feet. It is entirely covered with most elaborate needlework in gros and petit-point, evidently designed and carried out for this sofa, the panels, in fine stitch, representing pastoral scenes, and on the seat and arms vases of flowers. The nailing is of the greatest interest, showing round and C scroll nails in combination. *Plate* 61.
English, circa 1750.
Height, 3 *feet* 4 *inches.* *Length,* 7 *feet* 5 *inches.* *Width,* 2 *feet* 2 *inches.*
This is the type of sofa Chippendale alludes to when he recommends the use of gilding mahogany. The sweep of the arms and the back are very typical of that master.
It is extremely rare to find a sofa of this size with the original needlework, nailing, and upholstery untouched, as in this present example.

221. GILT SETTEE, with arms formed as eagle-heads and supports of palmated acanthus. The legs, headed by masks with Indian plumes, meet the seat-rail in brackets of acanthus. Towards the foot they are ringed with square nulling and terminate with eagle claw-and-ball feet. It is upholstered with needlework representing animals, flowers, and figures, in the taste of Berain, chiefly in blue and pink on a dull yellow ground. *Plate* 62.
English, circa 1720. *Height,* 3 *feet* 6 *inches.* *Length,* 4 *feet* 7 *inches.*

TOP OF No. 206.

206. SERPENTINE COMMODE, INLAID WITH STAINED WOODS. *English, circa 1765.*

207. GILT TORCHÈRE.
Circa 1778.

433. THREE-SIDED GREEN PAINTED LAMP-STAND
English. *Circa 1778.*

208. 235.

208. MAHOGANY CHAIR, ONE OF A SET. *English, circa 1740.*

235. MAHOGANY ARM-CHAIR, ONE OF A PAIR. *English, circa 1765.*

217. LONG SOFA, Woodwork in gesso and gilt. Covered in gros-point needlework. *Circa 1735.*

English.

220. LONG UPHOLSTERED SOFA, Gilt, covered with elaborate Needlework of Gros and Petit-Point. *English, circa 1750.*

221. GILT SETTEE, Upholstered in needlework. *English, circa 1720.*

234. MAHOGANY SIDE-TABLE, ONE OF A PAIR. *English, circa 1760.*

222. GILT ARM-CHAIR, of uncommon and spacious form. The back is hoop-shaped, centering in a goffered ornament. The arms are flat, undulating, and end in acanthus. The seat is ovoid, calculated for the width of the hoop. The legs are cabriole, ending in foliated feet. The original needlework represents a classical subject on the back, and a dog chasing a fox in a landscape, on the seat. *Plate* 50.

Circa 1740. *Height, 3 feet 7 inches. Width between arms, 2 feet 7½ inches.*

A chair of this type was no doubt calculated to set off to the best possible advantage a well-dressed fashionable person of either sex.

223. MASONIC ARM-CHAIR, of walnut. The back is carved and painted with Masonic emblems, the uprights terminating in depressed eagles' heads forming the hoop back to the chair. Over this is a cresting of three C scrolls. The upper portion of the back seat-rail is chequered in imitation of pavement, and supports a Gothic arcade upon which rest two large C scrolls, repeating the top and supporting the emblems. The arms turn outwardly and the ends are roughly carved in acanthus, the same design being carried out on the cabriole legs, which are slightly hocked at the back. The stretchers are also in the early Georgian style.

English, circa 1730.
Height, 4 feet 10 inches. Height of seat, 1 foot 10½ inches.
Width of seat, 2 feet 2 inches. Depth of seat, 1 foot 6 inches.

224. MAHOGANY CONSOLE TABLE, with waved pattern frieze, headed by egg-and-tongue and bead-and-reel mouldings. Supported on terminal eagles "displayed," finishing in a ball-and-claw foot. The garlands of oak leaves and acorns centre to the lion-masks. It has a grey and white marble top.

English, in the style of 1730.
Height, 2 feet 7 inches. Length, 4 feet. Border, 2 feet.

225. MANTELPIECE, of fine white marble, supported at the sides by draped caryatid figures. The frieze is enriched with a procession of small figures in classical style against a background of lapis lazuli, being a free rendering of the Græco-Roman relief, known as "Les Danseuses Borghese."

Italian, eighteenth century.

From the drawing-room at Moor Park, where it was put by Sir Laurence Dundas when he redecorated and embellished this house.

226. GILT AND CARVED FIRE-SCREEN, surrounded by a cresting containing arms, with greyhounds as supporters and a crest of the same, cornered by finials hung with emblematical objects; the rest of the frame being composed of C scrolls ending in scrolled bracket feet. The needlework is in petit and gros-point, representing a Sorceress in her temple.

English, circa 1745.

227. MAHOGANY MASONIC ARM-CHAIR, with a cresting of simple design. The splat is plainly perforated and carved with the initials G. R. and compasses. The arms are simple, ending in eagles' heads; the legs, decorated with a cabochon acanthus, end in boldly carved ball-and-claw feet. It is covered in the original leather with a double row of brass nailing.

English, circa 1740.
Height, 4 feet 4 inches. Width of seat, 2 feet.
Height of seat, 2 feet 2 inches. Depth of seat, 1 foot 7 inches.

228. WALNUT SIDE-TABLE, of serpentine form, the corners of the frame being cylindrical as found on contemporary card-tables. The cabriole legs, headed with shells and pendants, terminate in paw-shaped feet. On the inside of the legs a guilloche border merges into a leafage completing the whorls of the leg brackets. From these whorls

runs a graceful cluster of foliage, ending in a coquillage, to a centre escallop. The top is of Verde antique marble, shaped to carry out the frieze. *Plate* 63.

English, circa 1730.
Length, 4 *feet* 6 *inches.* *Depth,* 2 *feet* 4 *inches.* *Height over all,* 2 *feet* 7 *inches.*

229. MASTER'S ARM-CHAIR of the Fruiterers' Company. The centre of the back is carved with the figures of Adam and Eve eating the forbidden fruit, between them is depicted the Tree of Knowledge and the Serpent. Above this is a cartouche surrounded by a perforated coquillage containing a wagon carrying panniers of fruit with horse and man. The finely covered arms terminate in lions couchant. The seat is covered with blue and gold stamped leather. The legs end in lion's-paw feet, and are headed with benevolent-looking masks surrounded by leafage, the central face approximating that of a jester. *Plate* 64.

English, circa 1742. *Height,* 5 *feet* 6 *inches.* *Width of seat,* 2 *feet* 3 *inches.*
Height of seat, 2 *feet* 3 *inches.* *Depth of seat,* 1 *foot* 8½ *inches.*

In the Great Fire of London the Hall of the Fruiterers' Company was burnt. Since then the members have met at various hostels, and about 1742 the Master endowed himself with a Chippendale chair.

230. SMALL COMMODE, one of a pair, of serpentine form; the top inlaid with an oval containing a vase between branches of roses in coloured woods. The frieze is of broad inlaid flutings with a lower band of green-stained woods. The front opens in one door divided by metal mouldings and decorated with different coloured flowers. The legs are cabriole, bordered with metal, and finish in metal feet.

English, circa 1768. *Length,* 2 *feet* 7 *inches.* *Height,* 2 *feet* 10½ *inches.*

231. SET OF FOUR WALNUT ARM-CHAIRS, covered in red leather with the eagle motive pervading the arms and legs: the former are feathered, the latter ringed, finishing in ball-and-claw feet, the back legs being decorated like the front.

English.

232. MAHOGANY CONSOLE TABLE, with Brescia marble top. The frieze is of wave pattern, headed by egg-and-tongue moulding. This is supported on legs with paw feet, headed with satyr-masks spreading into convoluted strapwork that, with a central shell, forms a convex apron.

English, in the style of 1730.
Length, 3 *feet* 8 *inches.* *Height,* 2 *feet* 8½ *inches.* *Width,* 2 *feet* 2 *inches.*

233. OAK COMMODE, of serpentine form and corbelled corners, with the ornament gilt, with red Brescia marble top. The front opens in two doors disclosing three sliding shelves. The front and sides are decorated with circles of flutings radiating to centre pateræ. The spandrelled decoration is applied, and the borders are composed of narrow fluting surrounded by laurelling. The lower framing shows a festooning of pateræ and husks. The ornament throughout is gilt and highly burnished, giving the appearance of metal. This exceptional commode was probably designed by Robert Adam, the legs and spandrels to the doors showing traces of his earliest period of designs, before he had definitely declared in favour of more severe classical taste. *Plate* 65.

English, circa 1765.
Length, 4 *feet* 7½ *inches.* *Depth,* 2 *feet* 3½ *inches.* *Height,* 3 *feet.*

Robert Adam was born in 1728, was educated in Edinburgh, and came to London about 1750. Shortly after this he went to Italy, returning to this country in 1758. While studying abroad he imbibed a thorough knowledge of classical art, for which he had always had a certain predilection, but it is uncertain whether he started the movement here or merely took advantage of what he found had germinated during his absence. At any rate, his first efforts

228. WALNUT SIDE TABLE, with Verde antique marble. *Circa. 1730.*

229. MASTER'S ARM CHAIR of the Fruiterer's Company. *English circa. 1742.*

233. OAK COMMODE, with gilt ornament and red Brescia marble top. *English circa. 1765.*

240. CONSOLE TABLE of Soft Wood, in black and gold.
English. *Circa. 1727.*

256. GILT CONSOLE, one of a pair.
Probably French. *Circa. 1728.*

in furniture after his return show a palpable assimilation with the late floral scrolling of Chippendale. This, however, was a case of transition not entirely successful, for the two styles were not capable of being combined in a satisfactory manner. Later his style became more purely classical, and owing to his influence he was able to enforce these motives in every form of his decoration. His position in art was unquestioned, and on his death in 1792 he was buried in Westminster Abbey.

234. MAHOGANY SIDE-TABLE, one of a pair. The frieze undulates in convex and concave curves, and is arcaded in low relief. The legs are of sharp hexagon form, and decorated with Chinese lattice-work carved in the solid and connected with the frieze by open-work brackets. The feet emphasise the sharpness of the hexagon and are most unusual. The marble top is of Convent-Siena, and exactly following the curves of the table. Its corners and centre are carved with satyr-masks, a very unusual and rare feature on these tops. *Plate* 62.

English, circa 1760.
Length, 4 *feet* 1½ *inches.* *Depth,* 2 *feet* 1¼ *inches.* *Height,* 2 *feet* 8¾ *inches.*

235. MAHOGANY ARM-CHAIR, one of a pair, of Gothic Chippendale design, with arm-supports and leg cappings in slightly rococo taste, the splat being an interesting mixture of the two styles and the finish of the top rail at the corners being unusual in design. The X stretcher of Gothic form and the seat-rail are uncommon decorations for this type of chair. The needlework seat is of exceptional quality, representing a figure of a lady and dog in fine petit-point, surrounded by large flowers worked in the same fine stitch. *Plate* 60.

English, circa 1765. *Height,* 3 *feet* 4½ *inches.* *Width of seat,* 2 *feet* 2 *inches.*

236. COMPANION TABLE to No. 234. These beautiful tables recall the work of Thomas Chippendale about 1760.

237. MAHOGANY BRACKET CLOCK, with inlay ornament and silvered metal face. The movement by Henry Overall, Dover.

Height, 1 *foot* 8½ *inches.*

238. MAHOGANY COMMODE, of undulating form, entirely covered with a so-named "Vernis Martin" ground and paintings of amatory scenes surrounded by coloured arabesques, the top being in clever imitation of marble. The metal fittings and feet are very elaborate, those on the doors being more copper in quality than the rest.

Length, 4 *feet* 8½ *inches.* *Depth,* 2 *feet* 4¾ *inches.* *Height,* 2 *feet* 11 *inches.*

"Vernis Martin" was the name of a particularly fine varnish invented by a French artist of the name of Martin in the second half of the eighteenth century.

239. MAHOGANY BRACKET CLOCK, of simple form, with finely curved pagoda top. Movement by James Leckie, of Glasgow.

English, circa 1760. *Height,* 1 *foot* 6 *inches.*

This clock is shown on the console table, No. 240.

240. CONSOLE TABLE (to stand under tall mirror), of soft-wood coloured black and gold with *fleur-de-pêche* top, framed in verde antique. The frieze is of richly carved acanthus with a rope-moulded base line. The legs are curiously decorated with eagles holding a pendant of husks. The feet are finely and richly carved. The apron is formed of a shell from which hangs a festoon of flowers, the end of these being held up by the spray of acanthus. The sides are composed of one single branch of the latter decoration. This interesting console table, designed in the manner of Kent, is evidently the work of a master carver who here employed soft-wood. It was originally gilt throughout, which no doubt better displayed the beauty of the carving. *Plate* 66.

English, circa 1727.
Height, 2 *feet* 7½ *inches.* *Length,* 3 *feet* 5 *inches.* *Depth,* 2 *feet* 1 *inch.*

241. MAHOGANY AND GILT WRITING-TABLE, one of a pair, of unusual design, as it takes apart in the centre and the flaps and supporting brackets fold back. It can then form two commodes to stand against a wall. The top is of fine Honduras waved mahogany, surrounded by a carved border in gilt and lacquer. The bead-and-reel cockbeading to the drawers and the brackets holding the flaps are gilt. The gilt stand supporting this ingenious piece of furniture is dolphin-legged, headed by sprays of acanthus. Each section has nine drawers. It is possibly by Thomas Chippendale. *Plate* 67.

English, circa 1750.
Length, open, 6 *feet.* *Width,* 3 *feet* 5 *inches.* *Height,* 2 *feet* 6½ *inches.*

242. MAHOGANY AND GILT ARM-CHAIR, one of a set of six, in Chippendale's "French style." The knees and arms are carved with cross-shaped pateræ. The small serpentine apron centres in a shelled cabochon. A remarkable feature in these chairs is the extreme rake to the back.

English, circa 1750.

243. TABLE, constructed to receive a parquetry of specimens of marble and semi-precious stones, of beautiful and varied colours, which number nearly eight hundred. The frame of the top is bordered in brass with acanthus and ovolo mouldings, the fascia disclosing diamond-shaped panels of the marbles. This top is supported on four gilt eagles "displayed," standing on rocks; the base being again supported on lions' claws. Probably designed by William Kent.

English, circa 1740.
Height, 2 *feet* 10½ *inches.* *Length,* 4 *feet* 5 *inches.* *Width,* 2 *feet* 11½ *inches.*

244. JEWEL CASKET, of ebony with ormolu mountings. The top is enriched with a design of a parrot perched among flowers, fruit, and foliage composed of lapis lazuli, jade, and other semi-precious stones, the sides being decorated in a similar manner with fruit and twigs. The casket is supported on clawed feet of ormolu.

Italian. *Length,* 1 *foot* 5 *inches.* *Depth,* 1 *foot* 1 *inch.* *Height,* 9 *inches.*

245. LARGE DINING-ROOM TABLE, of Cuban mahogany, supported on twenty legs, which are of cabriole form, headed with lion masks, acanthus pendants, and lion-paw feet. The size of this table is remarkable, extending when open to 25 feet 5 inches.

English. *Width,* 4 *feet* 6 *inches.* *Height,* 2 *feet* 6 *inches.*

246. SET OF TWO ARM AND EIGHT SINGLE CHAIRS, veneered with finely flashed walnut. The arms have a quick outward spread on straight supports. The legs hip boldly on to the seat-rails, and are carved on the shoulders with a shell and pendant. The ball-and-claw feet, though small, are full of action. The vase-shaped splats are plain, and depend for decoration on the waved lines of fine veneer. The seats are rabetted. The seat framings and needlework are original.

English, circa 1712. *Height,* 3 *feet* 3 *inches.* *Width,* 2 *feet.*

247. PAIR OF WHITE AND GOLD TRIPOD STANDS, with white marble tops; the ram's-headed finials being connected by swags of drapery and beads. The feet are hoofed and support a central vase.

English, circa 1775. *Height,* 4 *feet.*

248. MAHOGANY CONSOLE TABLE, one of a pair, elaborately carved with a wave-pattern frieze and central satyr mask.

English, circa 1735. *Length,* 4 *feet* 3 *inches.* *Width,* 2 *feet* 6 *inches.*

241. MAHOGANY AND GILT WRITING-TABLE.

English, circa 1750.

258. GILT CONSOLE TABLE. *English, circa 1730.*

262. SOFT-WOOD TABLE, WITH GILT GESSO TOP. *English, circa 1720.*

249. TWO CANDELABRA, of vase and baluster shape, decorated with dark green, the carved relief being gilt. The plinths are scrolled, bearing the Medici arms, gilt on a green ground, with bold lion's-claw feet.

Italian, in the style of 1670.

250. PAIR OF MAHOGANY PEDESTALS AND URNS. The pedestals have a wave-pattern frieze and are ornamented with deeply cut swags of drapery and bows in alto-relievo. One is lined with sheet iron and has racks to keep plates warm, the other with an ice-box and divisions for wine bottles; they stand on plain broad plinths. The urns have pineapple finials and are decorated on the lids with husking caught up by bows, and beneath by swags of drapery and leafage held up by pateræ, and stand on plain plinths.

English, circa 1775.
Height of pedestals, 3 *feet* 4 *inches. Width,* 1 *foot* 8 *inches. Depth,* 1 *foot* 7½ *inches.*
Height of urns with plinths, 2 *feet* 6 *inches.*

These pedestals and urns were formerly at Wardour Castle.

251. WALNUT TRIC-TRAC BOARD, with die-stamped men on light and dark woods. The border and central band inside infer a date of about 1700.

252. PAIR OF ROSEWOOD CONSOLE TABLES, with white marble tops. Carved with winged eagles as terminals. Standing on ball-and-claw feet of exceptional size.

English, circa 1815. *Height,* 2 *feet* 5 *inches. Length,* 2 *feet* 6 *inches.*

253. GILT GIRANDOLE OR CANDELABRA STAND, one of a set of four, of triangular classical form, headed by rams' heads and husked festoons. At the top of two is a movable finial for use in the daytime, to be placed on the lower stretcher at night when the candelabra takes its place. The tripod is goat-footed, resting on a stand of lions' paws. Two of these stands have Wedgwood plaques on the frieze and two are plain. Possibly designed by Pergolesi.

English, circa 1775. *Height,* 6 *feet* 1 *inch.*

The French term "Girandole" was applied by Chippendale to any kind of branching lights.

254. MAHOGANY PEDESTAL, containing a small cupboard and a deep drawer, the front of which is shaped to mitre to the bulbous design around the lower portion. The frieze is composed of vertical fluting. The pedestal supports a copper urn which stands on a mahogany base mounted with brass handles.

Height to top of urn, 4 *feet* 10 *inches.*

255. GILT WOOD CANDELABRA, one of a pair, standing on a cylindrical mahogany base, edged with a metal gallery at top and bottom. The tripod legs are contained within a laurel wreath fixed obliquely; this again stands upon a triangular mahogany plinth, studded with English Empire designs.

English, circa 1800. *Height to top of candelabra,* 6 *feet* 6 *inches.*

256. GILT CONSOLE TABLE, one of a pair, with pink and cream marble top. The frieze is barrel-moulded, decorated with a fine motive in the late Louis XIV. style, and bordered with an egg-and-tongue and leafed moulding. The eagle "displayed" supporting this is compact and strong in character, the feathering of the wings and neck being most original in treatment. *Plate* 66.

Probably French, circa 1728.
Height to top of marble, 3 *feet. Width,* 2 *feet* 4 *inches. Depth,* 1 *foot* 6½ *inches.*

257. GILT CANDELABRA STAND, one of a set of four. The candle branches spring from a vase of Etruscan shape; these stand upon a tripod headed by a vase-shaped pendant

surrounded by satyr-masks holding festoons of grapes in their mouths. The central stretcher connecting the tripod legs is tabbed and tasselled; the feet are hoofed. *Plate* 54.

English, circa 1775. *Height to top of candelabra,* 6 *feet* 9 *inches.*

Arthur Young, in his *Six Months' Tour through the North of England,* in 1768, makes mention of some candelabra stands he saw at Wallington, the seat of Sir Walter Blackett. He says: "I noticed some girandoles of gilt carving for several candles, exceedingly light and elegant."

258. GILT CONSOLE TABLE, one of a pair, with white marble top. The frieze and apron are singularly bold in design, the corners being formed of eagle heads "displayed," and necked with a ducal crown. Between these, in the centre, is an escutcheon with plumed mantling lying on an incised trellis of Louis XIV. design. The escutcheon, no doubt, once bore ducal arms in gesso, as it shows signs of removal and new gilding. The legs are short in their cabriole and the eagle plumage is shown beneath the coronet, which rests upon flat whorls. The feet, with the acanthus spray rising from them, are exceedingly strong. *Plate* 68.

English, circa 1730.
Height to top of marble, 2 *feet* 7 *inches.*
Length, 3 *feet* 9½ *inches.* *Width,* 2 *feet* 1 *inch.*

Gilt console tables of this type were designed to stand in the spaces between windows in the vast Georgian reception-rooms, being in most cases surmounted by tall mirrors that repeated to a certain extent the decoration of the tables. Being very solid they were capable of bearing and showing off to perfection the small marble statues and large decorative Oriental vases which were so much in vogue at that time. As the rest of the furniture in such rooms would have been gilt or partly gilt, and the walls frequently hung with coloured damask or Genoa velvet, the whole effect must have been gorgeous in the extreme. When Don Manoel Gonzales, a rich Portuguese merchant, was travelling in England in 1730, he particularly admires the State Drawing-room at Stowe, which he says is hung with "Orange-coloured Damask." The hanging of walls with damask was not only confined to the large State-rooms, as later in the century Arthur Young, when on his *Six Months' Tour through England,* mentions that at Wentworth Castle, belonging to the Earl of Strafford, he noticed "a Blue Damask Room, a Yellow Damask Room, a Red and White Room, a Green Damask Dressing-Room, and a Crimson Velvet Apartment." Later in the century again, Mrs. Lybbe Powys describes the best drawing-room at Eastbury, belonging to the Hon. George Doddington, as "hung with and furnished with cut velvet, and a smaller room hung with green satin."

259. FOUR MAHOGANY HALL CHAIRS, with shield-shaped backs in the same style as No. 266, bearing the owner's crest, a gryphon's head within the motto, "Ubi Amor, Ubi Fides." Below is a honeysuckle ornament. The seat-rails are carved with Greek key-pattern, and the feathered legs cabriole slightly and finish in eagle ball-and-claw feet.

English, circa 1800. *Height of chair,* 2 *feet* 11 *inches.*

260. CONSOLE TABLE, with gilt eagle "displayed." The bird grasps a shell in its left claw and is full of vigorous action.

English, circa 1740.

261. MIRROR, the frame painted with oviform design of grapes, flowers, and terminals in colour on a pale yellow ground. These are intersected by ovals of classical subjects painted with high finish in the manner of Cipriani.

English, circa 1788.

262. SOFT-WOOD TABLE, with gilt gesso top. The frieze and part of the surrounding groundwork is granulated. The central ornament is a boy's face "displayed" on a deep shell that forms a collar to the head. This was originally surrounded by a tracery of flowers, wheat, and foliage, and connected to the shoulders of the legs, which are formed of grotesque Indian faces surmounted by plumes. Below the faces, the leg breaks suddenly backwards in the manner of much gilt furniture of 1720. The lower part of the legs are four-sided, decorated on the two front panels in an early serpentine

design, ending in a twisted roping. The feet are large and goat-hoofed. All the features and groundwork of the ornament are treated in a black bronze. The top is of gilt gesso, but not original: these tops were liable to be transferred from one table to another. *Plate* 68.

English, circa 1720.
Height, 2 *feet* 7 *inches.* *Length of top,* 3 *feet* 7½ *inches.*

263. PAIR OF MAHOGANY CANDLE-STANDS, possibly designed by Thomas Chippendale. The upper portion is of trefoil form, hung with the icicle motive repeated below, the interval being filled by three C scrolls. The tripod legs are perforated and most graceful in line, finishing in whorled feet. *Plate* 28.

English, circa 1755. *Height,* 4 *feet* 1 *inch.*

264. SOFT-WOOD TABLE, carved on all four sides with black and gold marble top. The frieze and convex apron are merged in one decoration consisting of a plumed central female-mask headed with feathers, continued on either side by strapwork and C scrolls, surmounted by conventional feather ornament. The legs are faced with acanthus, again repeated on the feet. The whole decoration is in gold on a black ground in the manner of William Kent.

English, circa 1735.
Length, 3 *feet* 2 *inches.* *Height,* 2 *feet* 6½ *inches.* *Width,* 2 *feet* 2 *inches.*

265. GILT SIDE-TABLE, one of a pair, with green and red marble top. The frieze is plain and concave, the shallow convex apron being ornamented with floral pateræ in very low relief. The four legs are cabrioled and masked-headed, and on to the whorls of the shoulders are attached festooned draperies, centering in an escutcheon bearing a crest. The sides are treated after the same manner with one swag of drapery.

English, circa 1730.
Length, 4 *feet.* *Height,* 2 *feet* 7 *inches.* *Width,* 2 *feet* 3 *inches.*

266. TWO MAHOGANY HALL-SEATS, the backs formed as classical shields framed in eagles with heads reversed holding rings, all carved out of the solid, and being connected to the seat by the eagles' claws and crossed Roman fascies. The seat-rails are decorated with entablatures and rest upon eagle-feathered legs.

English, circa 1800.
Length of seat, 2 *feet* 10 *inches.* *Height,* 3 *feet* 2 *inches.*

267. LARGE MAHOGANY UPRIGHT CLOCK, containing a barrel organ. The hood is of classical structure with Corinthian pilasters and projecting columns. The face is signed twice, once on the top of the pendulum: Allin Walker. The lower portion is deeply fluted and tapers towards the base, and is hung with swags of laurel supported on sunflower pateræ, the upper part being decorated with a guilloche formed of wreathed laurel and pateræ between chain ornament; beneath this comes a plainly moulded plinth.

English, circa 1765.
Height, 7 *feet* 8 *inches.* *Width,* 2 *feet* 8 *inches.* *Depth,* 1 *foot* 6 *inches.*

268. LARGE WALNUT CLOCK, with projecting scrolls carved in acanthus on a plain plinth, supporting corbels of similar decoration. The applied ornaments on the case and hood are not original to the clock. The hood rises in dome form, ending in a vase.

Dutch, circa 1720.
Height to top of vase, 10 *feet* 6 *inches.* *Width,* 3 *feet.*

269. CONSOLE TABLE, with polygonal marble top and a bold egg-and-tongue moulded cornice. Two lions rampant act as supporters, each holding a shield bearing an anchor. Another escutcheon shown on the central support bears the cipher E. Y., sea-shells, and a double roping of pearls being spread over the sandy ground. The fluted plinth is boldly headed by a rose-and-tongue moulding. The festooned wreath is a later addition.

English, circa 1720. *Length,* 4 *feet. Height,* 2 *feet* 3 *inches.*

270. GILT MIRROR, with border panels of looking-glass framed in an elegant gilt design in the style of Daniel Marot. The cresting contains a twisted shell carved with a similar delicacy to the vases of flowers crowning the shoulders. The vase repeats the motive with a basket of flowers.

English, circa 1703.

Daniel Marot was born in Paris in 1660. He left France after the Revocation of the Edict of Nantes, and became attached to the Court of the Prince of Orange, and is reputed to have accompanied that Prince to England on his succession to the English throne, remaining here till about 1702. Marot's designs made a great impression on English furniture, and his fantastic style remained in favour for many years. He was chiefly celebrated for his designs for the decoration of rooms, furniture, and the laying out of gardens.

271. CONSOLE TABLE, with *fleur-de-pêche* marble serpentine top and a supporting frieze of escallop shells and acanthus. An eagle vigorously "displayed" forms the lower portion; it is grasping a faceted ball and stands upon a rocky point. A fine example, with its original gilding. By this time the taste for English eagle consoles was disappearing.

English, circa 1730.
Height, 3 *feet. Length of marble at back,* 2 *feet* 11 *inches.*

272. CONSOLE TABLE, of inferior and later design, with a grey marble top and a key-patterned gilt frieze. The apron and bracket are formed of contorted acanthus C scrolls, and the rocks at the base prove that the "displayed" eagle and thunderbolt are *in situ,* but the whole piece was originally gilt.

English, circa 1745. *Height,* 2 *feet* 11 *inches. Length,* 2 *feet.*

273. CONSOLE TABLE, with a black and gold marble top with moulded and serpentine edge. The lower portion is a vivacious rendering of coquillage, interspersed with flowers, in the French style, supported by feathered feet and legs united by a shell.

English, circa 1745. *Length,* 3 *feet* 10 *inches. Height,* 2 *feet* 7½ *inches.*

274. GILT MIRROR, in the rococo Chinese taste with side panels of glass, connected by the carving of the tracery. The top is surmounted by a pagoda and a pair of Ho-ho birds, the trunk and lopped spurs of a tree forming the outside framing. School of Chippendale.

English, circa 1750. *Height,* 6 *feet* 3 *inches. Width,* 3 *feet* 6 *inches.*

275. GREEN AND GOLD LACQUER BUREAU BOOK-CASE, with glazed double doors, the inside painted with floral designs in the Chinese taste. The raised lacquering on the outside has been much restored. The handles and lock-plates are original.

Circa 1720. *Height,* 7 *feet* 7 *inches.*

276. PAIR OF GILT TRIPOD LAMP OR CANDLE STANDS. The three ram's-headed and lion-pawed legs support a bowl from which hang festoons of grapes and leaves.

English, circa 1770. *Height,* 7 *feet* 11 *inches.*

277. MAHOGANY AND GILT CLOCK, of uncommon height. The hood is crested with a swan-neck pediment, supported on Corinthian columns. The dial bears the name:

279 277

277. MAHOGANY AND GILT CLOCK. *English, circa 1765.*
279. MAHOGANY TALL CLOCK. *English, circa 1775.*

283. SET OF THREE GILT STANDS

English, circa 1755.

Dollie Rollisson, Halton; and the hands are perforated in the eighteenth-century manner. The door is ogeed with carved mouldings and headed by a satyr mask. The bevelled corners are carved with gilt pateræ and Chinese fretwork. The plinth is headed by a leaf moulding and finished with twisted columns in niches. *Plate* 69.

English, circa 1765. *Total height, 9 feet.*

278. TALL MAHOGANY CLOCK, the hood headed with a swan-necked pediment over lattice-work and supported by Corinthian columns. The dial is by William Kirk, Stockport, the spandrels being painted on copper with allegorical subjects. The door panel is carved with a classical vase of flowers framed in cluster columns and headed by Gothic arches. The base is plain save for a fine marquetry line decoration.

English, circa 1765. *Height, 7 feet 11 inches.*

279. MAHOGANY TALL CLOCK, the hood treated as a doorway with a Gothic arch and cluster columns; the spandrels, in strange contradiction, being faced in silk. The face and works are by P. Clare, Manchester; the former painted with a sportsman shooting partridges, and the corners with delicately drawn flowers. Below this is a finely fluted frieze intersected by pateræ. The door, framed in clustered columns, has applied Gothic arching with Adam pendants. The plinth is plain save for an ovolo moulding within a thread banding of marquetry. Possibly by Chippendale & Haig. *Plate* 69.

English, circa 1775. *Height, 8 feet.*

The *Public Advertiser* for February 1766 had a notice, as follows: "Whereas by the Death of Mr. James Rannie, late of St. Martin's Lane, Cabinet Maker and Upholder, the partnership between him and Mr. Thomas Chippendale dissolved at his death, and the Trade will for the future be carried on by Mr. Chippendale on his own account." Chippendale, however, must soon have taken on a new partner, as an invoice dated 1772 for furniture supplied to Edwin Lascelles, Esqre., at Harewood House, is headed Chippendale, Haig & Co. Thomas Haig had been bookkeeper to James Rannie, and was one of his executors.

280. OAK TABLE, lacquered in gold and colours. The top shows the amateur work and coarse handling of about 1685, when so much of this work was done by ladies and taught in schools. The drawer front is ornamented in the same manner, and has its original handles. The serpentine legs and cross-stretcher are all contemporary, and profusely covered with lacquer of the same quality.

English, circa 1685.
Length, 3 feet 3 inches. Depth, 2 feet. Height, 2 feet 6 inches.

Lacquering is seldom found on oak, but when it became a fashionable pursuit for ladies and young girls, about 1690, any plain piece of furniture was seized on as suitable for the amateur decoration. This amateur work must have been considered valuable when finished, as in the will of Elizabeth, second wife of the Earl of Bristol, who died in 1741, she left her eldest son, Lord Hervey, "My cabinet, chest, large skreen and small skreen, being white japan of my own work, in confidence that he will preserve them for my sake."

281. DRESSING TOILET MIRROR, on stand, closely resembling No. 173, but here the glass is painted and much of the floral ornament and candle-holders are omitted. The drawers are fitted with a series of black and gold boxes. It is inscribed in Chinese characters at the back of a drawer.

Dutch-Chinese, circa 1760.

282. ROCKING-CHAIR, of beechwood, painted in black and gold with Oriental scenes. The carved back is framed between two knobbed uprights, which drop gracefully into arms. This chair is said to have belonged to Mrs. Siddons.

English, circa 1785.

283. SET OF THREE GILT STANDS, designed to hold large specimens of china. They are decorated in the fullest rococo taste, with marine animals, dolphins, crabs, lobsters, and shells, amidst rocks and swirls of acanthus; each centres in a head of Neptune, below which are shields bearing the Buckingham cipher surmounted by a ducal coronet, the treatment throughout being most eccentric and bizarre. They now support cloisonné vases of fine quality. From Stowe. *Plate* 70.

English, circa 1755.
Triple Stand: Length, 4 *feet* 2 *inches. Height,* 1 *foot* 4½ *inches. Depth,* 2 *feet* 3 *inches.*
Single Stands: Length, 1 *foot* 9 *inches. Height,* 1 *foot* 7½ *inches. Depth,* 1 *foot* 11 *inches.*

There are simpler designs for stands of triple form given by Chippendale in the *Director*, which he describes as "Stands for China jars, which may be either gilt or japanned."

284. TALL MAHOGANY CLOCK, with swan-necked dentelled pediment ending in floral acanthus, the spandrels beneath being painted on glass to represent marquetry, supported on Corinthian columns. The dial is signed: Standring, Bolton; and has astronomical registration. The door, formed of a concave panel, is headed by a finely carved double-shell enclosed in a ribbon moulding with straight sides, on the edge of which are quarter-columns with Ionic caps and bricked plinths, the same decoration being carried out on the base.

English, circa 1760. *Height,* 8 *feet* 2 *inches.*

285. GILT LAMP-STAND, one of a pair, representing Oriental figures holding umbrellas hung with icicles. The tripod stands are of bold scrolled ornament with rock-like stretchers. *Plate* 54.

English, circa 1755. *Height,* 4 *feet* 7 *inches.*

There had been strong indications of Chinese taste applied to furniture since the time of Charles II., but about 1745 it commenced to take new forms and more serious development, under the auspices of Thomas Chippendale, and Sir William Chambers, who on his return from China published a book of designs, and the Chinese fashion quickly became a rage, in spite of many people loudly protesting against what they considered monstrosities. Mrs. Montagu, in 1749, in a letter to a friend, wrote on this subject as follows: "Thus has it happened in furniture; sick of Grecian elegance and symmetry or Gothic grandeur and magnificence, we must all seek the barbarous gaudy *goût* of the Chinese; and fat-headed Pagods and shaking Mandarins bear the prize from the finest works of antiquity; and Apollo and Venus must give way to a fat idol with a sconce on his head."

286. ORGAN CLOCK, the top formed as a carved cupola terminating in a vase; the hood composed of ebony and metal mouldings and perforated. The face is painted as the representation of another clock with allegorical subjects and bears the name: Gruning, Amsterdam. The lower portion, of mahogany, is elaborately carved on all four sides with corbels and trusses that end in lion-paw feet, the panel mouldings being an elaborate series of C scrolls. *Plate* 20.

Dutch, circa 1750. *Height,* 8 *feet* 2½ *inches.*

287. SET OF SIX BLACK AND GOLD LACQUER CHAIRS. The top rails curve back in classical manner, the seat-rails are flat, the legs pentagonal, finishing in pointed feet. The gold and silver lacquer ornamentation, which is still extremely brilliant, was probably done with gold and not brass powder.

English, circa 1815. *Height,* 2 *feet* 10 *inches.*

There was a revival of the taste of lacquer furniture towards the end of the eighteenth century, though it was a somewhat meretricious survival of the older art and arrived at by a different process. The treatment of the decoration was extremely flat, though it is usually found to be well drawn. Much of the furniture made for the Pavilion at Brighton was of this description, and there is a room in that building with the walls treated entirely in red and gold lacquer. Hepplewhite's firm supplied furniture, of "Japan work," in 1788, and Mrs. Lybbe Powys wrote in 1800 of having gone over a Japan manufactory, in the north of England, which she found "very interesting."

288. MAHOGANY CABINET, in two tiers. The upper portion is headed by a dentelled and egg-and-tongue cresting, surmounted by a vase. Below this is a picture of Orpheus with his Lute, in coloured marbles. The fronts of the drawers are decorated with animals inlaid in variegated marbles framed in gilt arabesques. The central door, surmounted by the same ornament, opens on a recess backed by looking-glass, evidently designed to contain some valuable object. Below this is a frieze of Greek key pattern, and the three large drawers are bordered with an elaborate applied gilt acanthus and most ornate handle-plates. The carved and gilt corners project in an acanthus-and-shell design. The whole of this elaborate ornamentation is completed by a heavy open-work base. *Plate* 71.

Circa 1745.
Height to top of vase, 8 *feet* 6 *inches.* *Length,* 5 *feet* 2 *inches.*

This cabinet is very typical of the highly ornamental style introduced by Kent, for his richer clients. It was a common practice at that date for travellers who visited Italy, when making the so-called "Grand Tour," to bring back plaques of marbles and mosaics, and have them inserted into pieces of furniture especially designed for that purpose.

289. CABINET, on chest of drawers, veneered with Honduras mahogany. The pediment is swan-necked and enriched with gilt carving. The central ornament is missing. Below runs a simple frieze panelled with metal lines. This is supported by four pilasters with gilt capitals and brass bases. The door panels are fielded and inlaid with brass lines and mouldings. The drawers, six in number, are contained within four terminal busts of Greek poets, finely carved in Cuban mahogany enriched with collars of gilt acanthus. The legs finish in boldly articulated lion-paw feet, furred and feathered in the manner of the best furniture of this period. The apron centres in a wide escallop shell from which spring branches of acanthus. This remarkable piece of furniture was formerly the property of Sir Charles Dashwood, and may be attributed to William Kent. *Plate* 72.

English, circa 1730.
Height to top of pediment, 8 *feet.* *Length,* 4 *feet* 8 *inches.* *Depth,* 1 *foot* 8 *inches.*

290. PAIR OF SIDE-TABLES, veneered with tortoise-shell on green, red, and yellow ground.
English, circa 1785. *Length,* 3 *feet* 2½ *inches.* *Height,* 2 *feet* 10 *inches.*

291. PAIR OF SATINWOOD COMMODES, with brass mountings, projecting cappings, and white marble tops. The fronts open in one door, and are veneered with sycamore on which are inlaid entablatures with classical figures, vases, and festoons of laurels.
English, circa 1796. *Length,* 3 *feet* 7 *inches.* *Height,* 2 *feet* 11 *inches.*

292. SEMICIRCULAR SIDE-TABLE, veneered with satinwood, banded with tulip-wood. The top is painted with a group of fruit in the centre, surrounded by medallions, white on a green ground, from which are suspended festoons of flowers.
English, circa 1785. *Height,* 2 *feet* 10 *inches.* *Length,* 4 *feet* 2 *inches.*

293. SEMICIRCULAR TABLE, veneered with satinwood, and decorated in the taste of 1778.
English.

294. PAIR OF CHIFFONIER TABLES, veneered with satinwood. The tops painted with a central oval containing fruit; on each side are cornucopiæ filled with flowers springing from musical trophies, the borders being prettily painted in a ribbon-and-berry design. The frames and legs are in the style of 1790.
English. *Height,* 2 *feet* 10 *inches.* *Length,* 4 *feet.*

295. MAHOGANY CHAIR, one of a set of five, probably designed by William Kent. The quadrangular legs are cabrioled, carved down the front with acanthus and money mouldings, and terminate in small bun-feet. The seat-rail is fluted, and they have upholstered backs.

English, circa 1738. *Height,* 3 *feet* 2½ *inches. Width,* 1 *foot* 6½ *inches.*

296. PAIR OF MAHOGANY CHAIRS, with cabriole legs, carved down the front with acanthus and money mouldings. They stand on square feet. The seat-rails are fluted on three sides. They have upholstered backs. Probably designed by William Kent.

English, circa 1738. *Height,* 3 *feet* 2 *inches. Width,* 1 *foot* 10 *inches.*

297. MAHOGANY CHAIR, one of a set of six, with cabriole legs, carved down the front with acanthus and money mouldings, and square feet. The seat-rails are carved with acanthus. They have upholstered backs. Probably designed by William Kent.

English, circa 1738. *Height,* 3 *feet* 2 *inches. Width,* 1 *foot* 9 *inches.*

298. MAHOGANY CHAIR, one of a set of eight, with cabriole legs, carved on the shoulders with acanthus. The feet are square. The seat-rail is plain, and centres in a small pendant. They have upholstered backs. Probably designed by William Kent.

English, circa 1738. *Height,* 3 *feet* 1 *inch. Width,* 1 *foot* 10 *inches.*

299. SATINWOOD CHAIR, one of a set of six arm and four single, with crossed splats painted with flowers on a pale blue ground and caned seats. Two of the single chairs have had spring seats added.

English, circa 1800.

It must be remembered that by this date the dress of both men and women had become so slight and close fitting to the figure that chairs of the earlier Georgian periods, designed to receive the voluminous coats and hoops, would have looked out of place.

300. SEMICIRCULAR COMMODE, veneered with sycamore in its natural colour, the top being inlaid in a large fan-like design, outlined with green-stained divisions. The frieze opens in a central drawer, and is ornamented with husked festoons in delicate greens. The lower portion opens in two doors, both decorated with a well-designed classical vase and swags of husking above tied with ribbon, the floral garlands on the side panels being exquisite in colour. The dividing pilasters are of stained bird's-eye maple, and the slender cabriole legs are embellished with finely wrought metal cappings and feet. The bordering throughout is of tulip-wood, the metal moulding and pateræ ornaments being of the same quality as on the legs.

English, circa 1768.
Length, 4 *feet. Height,* 2 *feet* 10½ *inches. Depth,* 1 *foot* 8 *inches.*

301. COMMODE, one of a pair, veneered with mahogany. The top rises on a hinge and is inlaid with a border of rosewood on which is an engraved patera within inverted husks. The frieze is simply treated by an inlaid fluting of box and rosewood. The three panels are decorated with a circle and two ovals, daisy pateræ in the spandrels, and engraved Bacchanalian masks in the centre.

English, circa 1780. *Length,* 3 *feet* 10 *inches. Height,* 2 *feet* 10 *inches.*

302. SHIELD-SHAPED FIRE-SCREEN, with a panel of needlework and a painted figure on a white satin ground; the pole finishing in tripod feet.

English, circa 1775.

303. MAHOGANY MANTELPIECE, in Sheraton style, with panels of fiddle-back mahogany, and an oval entablature of the same inlaid with a basket of flowers. The remainder

288. MAHOGANY CABINET, inlaid with coloured marble. *English, circa 1745.*

289. MAHOGANY CABINET, ON CHEST OF DRAWERS, enriched with Gilt Carvings.
English. *Circa 1730.*

312. COMMODE, Inlaid, and Ornamented with Medallions of Wedgwood. *English, circa 1775.*

of the frieze decorated by festoons and classical vases. The cornice is ornamented with a leaf pattern in a most unusual manner, the inner member being composed of a curious arrangement of inlaid dentilling. The pilasters at the sides are of taper form.

English, circa 1790. *Length,* 5 *feet* 4½ *inches.* *Height,* 5 *feet.*

304. GILT OVERMANTEL, with frieze and uprights containing a mirror, and a framing of water-colours of cupids, women, and vases in the Italian manner. Possibly by Stothard.

English, circa 1800.

Thomas Stothard, born 1755, was a subject painter who also undertook decorative work, among which were some most elaborate designs for a frieze and other decorations for Buckingham Palace: these, owing to the death of George IV., were never carried out. He was a prolific worker, and became a full Academician in 1794. He died in 1834.

305. BRACKET CLOCK, of satinwood, inlaid with sprays of flowers bound with ribbon. The dial bears the name: James Murray, Cornhill, London. The clock stands on four brass ball feet.

Height, 1 *foot* 4¾ *inches.* *Width,* 11 *inches.*

306. MAHOGANY POLE SCREEN, in oval frame containing a rustic scene embroidered on a white satin ground. The pole and tripod legs are of graceful simplicity.

English, circa 1780.

307. COMPANION COMMODE to No. 301.

308. SERPENTINE COMMODE, with bombé sides, inlaid with oval satinwood panels, bordered with tulip-wood. The top decorated with a coat of arms, surrounded by a parquetry of interlaced coloured woods. The front, which opens in two doors, is decorated with oval panels of bouquets of flowers in brilliant stained woods. The legs turn slightly outward. The sides repeat the oval satinwood panels, and centre in a lion rampant.

English, circa 1767. *Length,* 3 *feet* 9½ *inches.* *Height,* 3 *feet.*

309. COMMODE, with serpentine front and sides veneered entirely with tulip-wood and large ornaments in boxwood of fan-shaped pateræ. The piece has one long drawer and two doors, enclosing another door and shelves. It is rare to find, in these expensively made pieces of furniture, the continuance of one motive throughout, but the colour here compensates for lack of detail.

English, circa 1780. *Length,* 5 *feet.* *Height,* 2 *feet* 11½ *inches.*

310. SATINWOOD CHAIR, one of a set, with twisted uprights and painted panel on back rail. The seats are caned and the legs have the outward Empire turn.

English, circa 1805.

311. COMMODE, with convex centre and concave wings. The top is inlaid with a semicircular border of geometrical flowers in ebony and satinwood, the ground within this being veneered with harewood and inlaid with festoons of flowers, wheat-ears tied with ribbons, and lion-masks, centering in a fan-shaped ornament, bordered with another half-inch in ebony and satinwood. The frieze is also decorated with conventional flowers, surrounded by a fine black line. The front inlay consists of a laurel circle in green-stained wood, enclosing one of ebony and pear in waved pattern, the centre being occupied with a veneer of mahogany, probably left plain for painting, as are also the plain small panels on the frieze. The sides are decorated in the same woods in a design of vases. The ornamentation of the brass-work consists of reed-and-ribbon motives.

English, circa 1775.
Length, 5 *feet* 4 *inches.* *Height,* 2 *feet* 11 *inches.* *Depth,* 2 *feet* 3 *inches.*

312. COMMODE, of lunette form, inlaid with East Indian satinwood and borders of hare- and tulip-wood, on which runs a honeysuckle and ribbon decoration. The front, opening in three doors, is bordered with satinwood and tulip-wood inlay, and ornamented with fine medallions of Wedgwood surrounded by festoons and trophies. The frieze above is of harewood inlaid with the usual flowering arabesques. The pilasters heading the legs are of harewood. The top moulding and legs are of gilt wood. *Plate* 73.

English, circa 1775.
Length, 5 *feet* 4½ *inches. Height,* 3 *feet* 2 *inches. Depth,* 1 *foot* 10½ *inches.*

313. CIRCULAR LIBRARY TABLE, veneered with flashed satinwood in radiating fan-shaped panels. It has a narrow chequer on the sycamore edge, which is again bordered with satinwood. The drawer fronts are faced with sycamore, cockbeaded with ebony, and have their original handles. The legs, four in number, are bracketed to the frame, and finish in taper feet.

English. Width, 4 *feet. Height,* 2 *feet* 6 *inches.*

314. COMMODE, of lunette form, the top inlaid with satinwood and borders of hare and rosewood, in the centre of which is a half-rose patera. The front opens in four doors, decorated with great simplicity by ovals on a plain satinwood ground, containing allegorical representations of the Sciences painted in tender colours by Angelica Kauffmann, or one of her pupils, direct on to the panels. These are well set off by the brilliant amber of the plain satinwood. The taper legs are plain and small. *Plate* 74.

English, circa 1775.
Length, 5 *feet* 9 *inches. Height,* 3 *feet. Depth,* 2 *feet.*

Angelica Kauffmann (1741–1807) first came to England in 1766. She was much befriended by Sir Joshua Reynolds, who thought highly of her various talents and was instrumental in her becoming a member of the new Royal Academy just then being formed, to which she was a constant contributor even after her marriage to the painter Zucchi, her second husband, with whom she returned to Rome about 1781. In addition to portraits, Angelica Kauffmann was celebrated for her graceful treatment of classical and allegorical subjects, with which she decorated ceilings and walls, creating a large following of imitators of her fascinating, if somewhat faulty, style.

315. PAIR OF SATINWOOD VASES for knives, forks, and spoons. The inside shows the brilliancy of the tulip-wood when first employed. The jointing of the barrel-shaped staves is concealed by fine lines of chequered marquetry painted green. A festooning and representation of pink lilies decorates the top and bottom. These were probably made for a satinwood sideboard.

English, circa 1778. *Height,* 2 *feet.*

316. SIDE OR CONSOLE TABLE, one of a pair, veneered with satin- and tulip-wood. Round this is a border beautifully painted with roses, auriculas, passion, and other flowers in charming low-toned colours. The frieze of drapery, fruits, and tassels is finely carved in wood in high relief and intersected with pateræ, heading the acanthused and spirally fluted legs which finish in pointed feet. The beaded stretchers, centering in a vase, are of extreme delicacy. The white ground now apparent in these tables was once gilt, traces of the original gilding being perceptible beneath the white paint. They were possibly designed by Pergolesi. *Plate* 75.

English, circa 1778. *Length,* 3 *feet* 2 *inches. Height,* 2 *feet* 8½ *inches.*

Very little is known of the life of Michael Angelo Pergolesi, beyond the facts that he accompanied other Italian artists to England towards the end of the eighteenth century, and besides executing much fine plaster mural decoration and publishing a book of his designs, worked for the Adam Brothers, in the Adelphi. He was particularly noted for his happy designs for satinwood table tops.

314. COMMODE, INLAID, WITH OVALS PAINTED BY ANGELICA KAUFFMANN. *English circa. 1775.*

316. SIDE OR CONSOLE TABLE

English circa. 1778.

317. RECTANGULAR COMMODE, with slight projections at front and corners, veneered throughout with harewood, bordered with tulip-wood. The top is very finely inlaid with books, leaves of music, sprays of roses, and a lyre. The frieze is an open-work metal guilloche applied on a band of partridge-wood or bleached ebony, and opens in three drawers. The lower portion opens in three doors, the centre boldly inlaid with a two-handled vase in light wood and green festooned laurelling, the other doors being inlaid with slight sprays of flowers. The sides are decorated with trophies suspended by ribbons. The mouldings of this highly finished piece are of metal, and the colours of the woods were originally far lighter in tone. The piece is in the style made by Chippendale & Haig. *Plate* 76.

English, circa 1775.

Length, 5 *feet. Height,* 3 *feet. Width,* 1 *foot* 11½ *inches.*

318. SMALL COMMODE, veneered with satinwood, the top inlaid with flowers and Prince of Wales's feathers. The usual fan-shaped ornament occupies the centre of the semi-circle. It opens in two doors, the decoration being oval medallions with ribbon-husked pendants; the borders are of rosewood throughout, those on the top being dotted with small rounds of satinwood. The metal fittings are of foreign workmanship.

English, circa 1775. *Length,* 4 *feet* 1 *inch. Height,* 2 *feet* 9 *inches.*

319. COMMODE, veneered with satinwood and decorated with brass pateræ plaques and panel mouldings. The top and frieze are painted with arabesques, introducing Prince of Wales's plumes at the ends.

English, circa 1780. *Length,* 4 *feet* 6 *inches. Height,* 3 *feet.*

320. PAIR OF SEMICIRCULAR SIDE-TABLES, the tops of satinwood painted with garlands of large flowers and small trophies, the borders and centre being of conventional ornament. The frames have flutings with pateræ, the legs are round and tapered. The framework was originally gilt.

English, circa 1785. *Length,* 3 *feet* 5 *inches. Height,* 2 *feet* 6 *inches.*

321. LARGE COMMODE, opening at the ends, veneered with harewood. The top is decorated in a fine manner with a medallion of a woman and child, painted in the style of Angelica Kauffmann, surrounded by ribbon bows and palm branches, while two festoons of delicate pink flowers start from the upper part of the circle. The border is of light wood engraved with honeysuckle and arabesques. The frieze of tulip-wood consists of an inlay of vases and laurel branches. The charmingly painted oval of cupids occupies the centre of the front large harewood panel, one long garland attached to pateræ at each end being a further decoration.

The great variety of design required for the ends of these commodes often resulted in rather incomplete composition, as in the sides of this example, which represent a strange perpendicular vase, holding a bunch of flowers and eccentric arabesques finishing in honeysuckle motives.

English, circa 1778. *Length,* 5 *feet. Depth,* 2 *feet* 6 *inches. Height,* 3 *feet.*

322. BRACKET CLOCK, with arched top supported by brass Corinthian columns. It is painted on the top with baskets of flowers, and rests on brass feet. The silvered dial is ornamented with a pierced silver and gilt design. Name on face: Frodsham, London.

Height, 1 *foot* 6 *inches. Width,* 1 *foot* 3 *inches.*

323. CONVEX MIRROR, headed by an eagle "displayed" above bold branches of foliage, finishing in the same birds' heads. The frame is decorated with two cable mouldings and supported by branches of palm leaves.

English, circa 1790.

324. COMMODE, veneered with tulip-wood. The top is veneered with a simple fan-shaped lunette in satinwood from which hang festoons in laurel-wood. The frieze is most unusual, being composed of an applied metal-work acanthus guilloche on a ground of green-stained boxwood. The panels below contain oval paintings framed in brass, surmounted by bows of ribbon from which hang husked festoons, the lower portion being occupied by a classical design of wyverns and vased arabesques. *Plate* 77.

English, circa 1778. *Length,* 4 *feet* 10½ *inches. Height,* 2 *feet* 10 *inches.*

325. SHOW-CASE, veneered with satinwood, with borders of harewood decorated with sprays of oak leaves and acorns.

326. SMALL PAINTED CHAIR, one of a pair, with Prince of Wales's feathers, in the style of Sheraton.

327. COMMODE, of straight front with concave sides. The top is of East India satinwood, bordered with a stained green-wood line and tulip-wood centering in an oval pateræ of sand-burnt flutings. The frieze is an inlaid guilloched ornament of green and coloured woods. The doors, enclosing three long drawers, repeat the design of the top, but have sunken ovals of green-stained wood inlaid as a leafed border enclosing panels with vases of flowers. The six pilasters are of brass with ram's-head capitals and tapered mouldings. The feet splay outward and are bound in metal. *Plate* 78.

English, circa 1770.
Length, 4 *feet* 10 *inches. Height,* 3 *feet. Depth,* 2 *feet* 1 *inch.*

This commode was given by the Duke of Wellington to the Rev. Thomas Cooke of Brighton. It is of superb quality, and is contemporary in style and make with much of the furniture at Harewood designed by Adam and carried out by Chippendale & Haig.

328. TWO SMALL HALF-CIRCULAR TABLES, veneered with harewood, decorated with festoons of laurelling and medallions, edged with a gadrooning of metal.

329. COMMODE, of strong serpentine form, veneered with mahogany, and bordered top, front, and sides with bands of tulip-wood. The top is inlaid with a fan pateræ painted with husks on a satinwood ground, surrounded by leaf laurelling in an oval, beyond which are sprays of convolvulus. The side panels are inlaid with vases and corner spandrels, and the front centres in the representation of a bull with ivory horns and hoofs, drawn with much power. The metal gadrooning of the top, the pendants, base-moulding, and feet are of the highest quality, representing a period of English work just arriving at great perfection. The simplicity and vigour of the piece suggest Chippendale and Adam in combination. *Plate* 79.

English, circa 1765. *Length,* 4 *feet* 8 *inches. Height,* 2 *feet* 9 *inches.*

At this period, designers, especially Robert Adam, had recourse to classical objects for their inspirations. The bull motive on the front of this commode is taken direct from the reverse of a tetradrachm, a fine coin of Thurium, the Greek colony that succeeded Sybaris, 450 B.C.

330. COMMODE, of rectangular form, the top inlaid with a trellis of walnut and tulip-wood quatrefoils on a harewood ground, enclosing an oval of harewood veneer inlaid with a bouquet of flowers in coloured woods. The front opens in drawers and three cupboards, the central one inlaid with a figure of Diana in coloured woods; the end cupboards and sides being embellished with the same trellis as the top. The legs are slightly cabriole and end in metal feet.

English.
Length, 4 *feet* 8 *inches. Height,* 2 *feet* 3 *inches. Extreme depth,* 1 *foot* 6 *inches.*

331. PAIR OF SHIELD-BACK MAHOGANY CHAIRS, with oval pateræ forming the splats, inlaid with satinwood. Festoons of drapery and inverted husking complete the structure of the backs. The arms and legs are in the manner of Hepplewhite's work of 1778.

Very little is known of George Hepplewhite's life beyond that he was apprenticed to Gillow at Lancaster, that he died in 1786, and that after his death his successful business was carried on by his widow under the name of A. Hepplewhite & Co. His chief characteristics are lightness of construction with a sense of solid elegance. He is generally credited with being the originator of the shield-back type of chair, the splat of which was sometimes decorated with interlaced wheat-ears and three feathers being often as a cresting. Hepplewhite's designs for inlay were isolated, and the figures he so frequently introduced always flat in treatment. He also appears to have specialised in book-cases.

332. COMMODE, with depressed bow front, veneered in harewood, except for the frieze and corner panels, which are of satinwood. The top is occupied by a large oval fan patera with green huskings, round which are arabesques, rushes, and a floral festoon. The frieze and front are divided into three drawers, a large oval patera forming the principal decoration of the two lower. The rest of the ornament resembles that of the top. The legs are in strong projection. The handle-plates are of simple ring and lion's-head design. In the style of 1775.

Length, 4 *feet* 6 *inches.* *Height,* 2 *feet* 11 *inches.* *Width,* 2 *feet.*

333. CHAIR, of satinwood, with painted decoration in the style of 1790.

334. COMMODE, of convex and concave form. The harewood ground is inlaid with a circular rosette within arabesque decoration in various woods, the front panel having a brass applied plaque of a boy playing a viola. It has square tapered feet and brass mounts.

Length, 4 *feet* 6 *inches.* *Height,* 2 *feet* 10 *inches.* *Depth,* 1 *feet* 6 *inches.*

335. SATINWOOD COMMODE, in the form of a chest, opening at each end with side doors, containing four mahogany drawers. The top, veneered with satinwood, is inlaid with geometrical circles, palm branches tied with a green ribbon, and an interlacement of husking, all being enclosed in a double border of tulip-wood. The frieze, surmounted by a boldly gadrooned capping of metal, is of satinwood inlaid with vases of laurelled festooning and pateræ. The front is decorated by a medallion of a lion couchant on a green ground, suspended by swags of drapery and oak branches. The pilasters are headed with brass representations of small rams'-headed altars. The feet and base moulding are of metal. The sides centre in finely executed female-masks in metal surrounded by a garland of oak leaves and acorns. *Plates* 80 *and* 81.

English, circa 1780.
Length, 4 *feet* 4 *inches.* *Height,* 3 *feet.* *Depth,* 2 *feet* 1 *inch.*

It is interesting to compare this piece with the sideboard and urns, Nos. 84 and 81.

336. PAIR OF SEMICIRCULAR MAHOGANY TABLES, forming a round table. The tops are veneered with satinwood and fine clouded mahogany. The border of harewood is painted and inlaid with a running design of ribbon interlacing a floral spray. The central portion of the tables, when joined, forms an oval of inlaid arabesques.

English. *Height,* 3 *feet* 3 *inches.* *Width,* 4 *feet* 1 *inch.*

337. ROOM. This room, decorated in the style of Robert Adam, was designed by Percy Macquoid for Lord Leverhulme, and carried out by Messrs. White Allom of London.

It consists of panelled walls intersected by pilasters supporting the coved ceiling, which centres in a glass oval divided into radiating panels by framings of Adam design, from which hangs a festooned glass chandelier. This treatment is entailed by the necessity of preserving the top window, by which system all the various rooms in the Gallery are lighted, and here it has demanded considerable calculation and adjustment.

The raised decoration of the panels is taken from designs made for the Music Room at Harewood, which are probably the most beautiful that Adam ever invented. The pilasters and overmantel are adapted from well-known examples at the house in St. James's Square, which this great architect also constructed.

The colours of the walls have been chosen from two delicate blue Wedgwood plaques, the ornamental enrichments being of deep cream.

The taffetas silk curtains have been especially woven for Lord Leverhulme to fully carry out the colour scheme of decoration, which has been calculated to show off to the best advantage the fine deep tones of the satinwood commodes and painted furniture of the late eighteenth century that have been arranged to such advantage in the room.

338. PAIR OF CARVED WHITE AND GILT ARM-CHAIRS, the small frieze at the top ornamented with oak sprays and a central rose. The uprights framing the splat are columnar in treatment, the arms reeded and beaded. The arm-supports are perpendicular and elaborate; the legs are simple, finishing in castor feet. The upholstery of the back projects in the fashion of the time, the seat being squarely severe at the edges. They are covered in painted silk. *Plate* 82.

English, circa 1785. *Height, 2 feet 2 inches. Width of seat, 2 feet.*

Painted silks, for coverings, had evidently been in fashion for some time, as Arthur Young, in his *Tour in the North of England*, in 1765, mentions that "When at Woburn Abbey, I noticed that the chairs and sofas in the Duchess of Bedford's dressing-room were covered in painted taffeta."

339. SMALL MAHOGANY CABINET, on stand, the surface entirely covered with a pale straw-coloured ground on which are paintings of figures and decorative designs. The top is occupied with a medallion of the Three Graces, two cupids, and large festoons of flowers. The front, which opens in two doors, is painted with ovals representing Venus with her different attributes, in the manner of Cipriani. The spandrels surrounding these are marbled. The sides, shelf, and delicately tapered legs are minutely painted with decorative objects. The interior is fitted with eleven drawers made of cedar-wood, decorated with a cupid, ribbons, and wreaths; the inside of the doors with classical figures on a blue background surrounded by the same floral decoration. Formerly the property of James Hook, the composer. This cabinet represents that period of English furniture when it was entirely dependent on painting for its charm. *Plates* 83 *and* 84.

English, circa 1785.
Height, 4 feet. Length, 2 feet 2 inches. Width of stand, 1 foot.

Giovanni Battista Cipriani (1727–1785) came to England in 1755, under the patronage of Sir William Chambers. He worked later for the Adam Brothers, being particularly successful with the decoration of furniture, for which he designed groups in medallions, of children and classical goddesses.

340. WORK-BOX, one of a pair, on stand with two drawers. It is decorated with coloured prints. The front of the stand is painted with festoons of flowers and pendants.

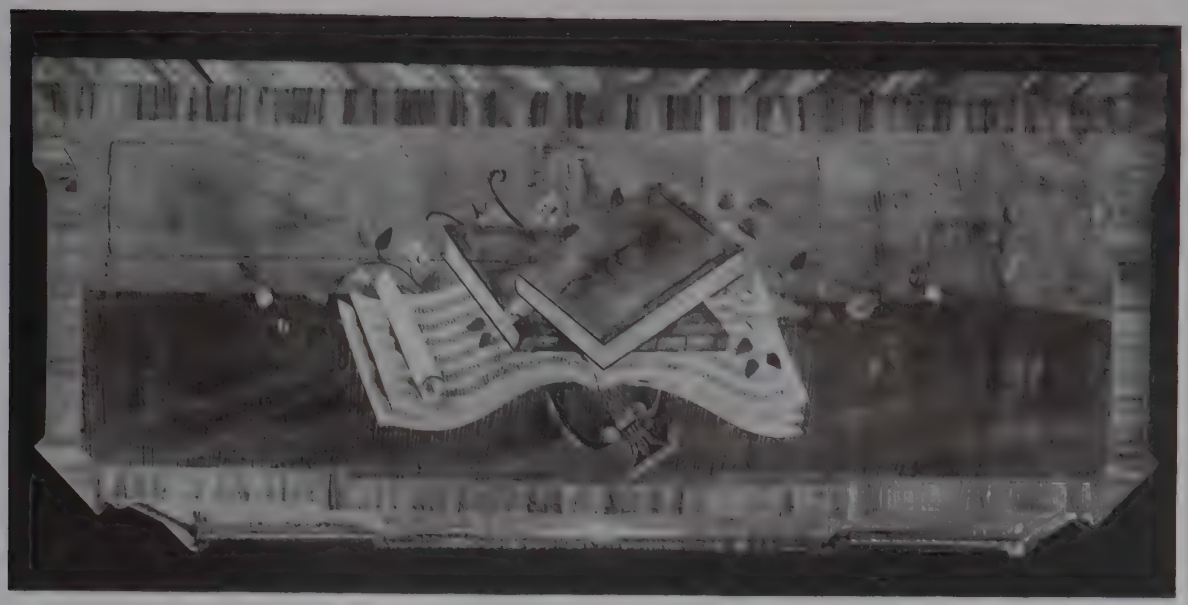
English, circa 1790.

341. SMALL PEMBROKE TABLE, veneered with satinwood, decorated in a similar manner to No. 320.

English, circa 1785. *Length when open, 3 feet 3 inches. Height, 2 feet 4½ inches.*

342. SMALL WRITING-TABLE, called "Bonheur de jour," with upper compartment of mahogany, entirely decorated with nautical scenes; the taper legs are painted in pale grey green outlined with black. A metal banding outlines the table top. The table is signed: J. T. Serres, 1792. This artist lived from 1759 to 1825. *Plate* 85.

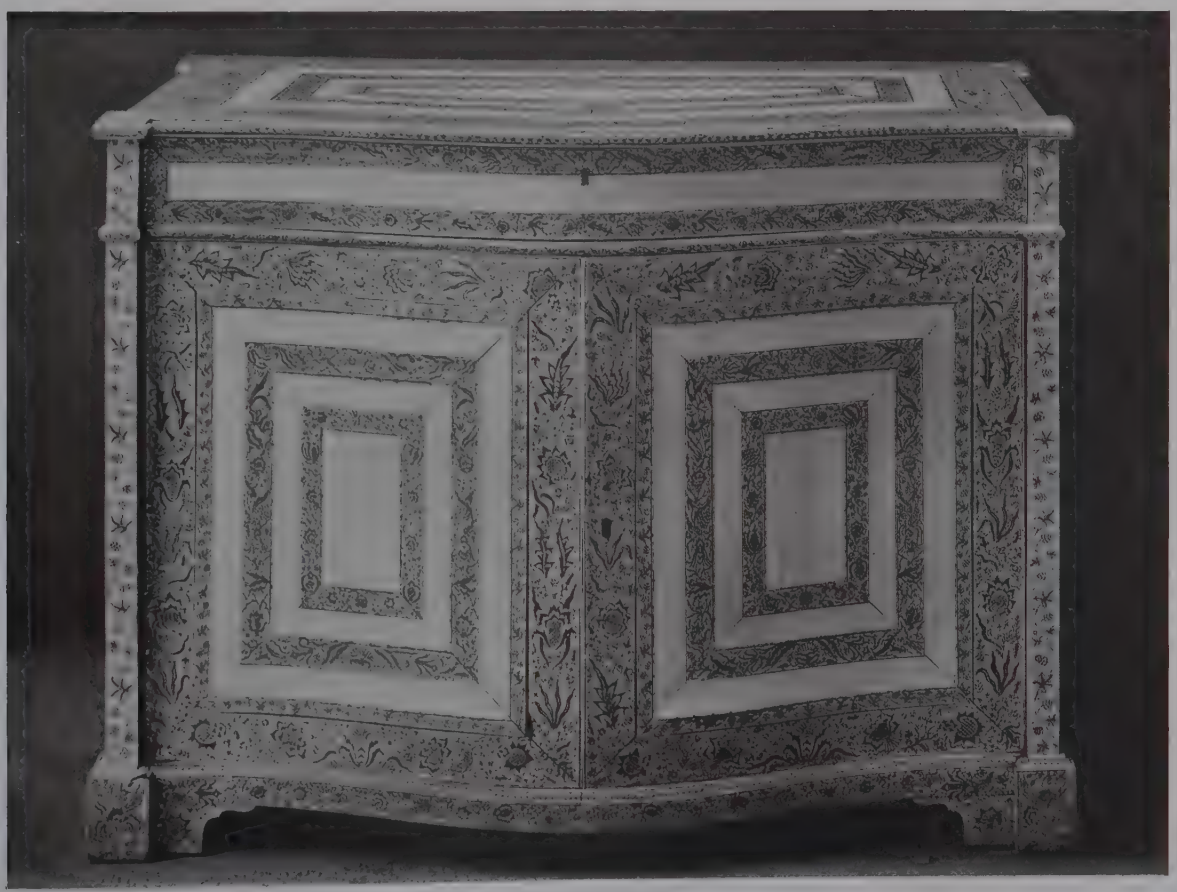
English, circa 1792.
Length, 2 feet 5 inches. Depth, 1 foot 7 inches. Height, 2 feet 6 inches.



TOP OF No. 317.

317. RECTANGULAR COMMODE, INLAID. *English circa. 1775.*

324. COMMODE, WITH FRIEZE OF APPLIED METAL WORK. *English circa. 1778.*



364. COMMODE OF SATINWOOD, INLAID WITH IVORY. *Of Oriental workmanship. Circa. 1770.*

327. COMMODE, with straight front, inlaid with coloured woods. *English, circa 1770.*

TOP OF No. 329.

329. COMMODE, inlaid, the front centres in a representation of a Bull with Ivory Horns. *English, circa 1765.*

TOP OF No. 335. (*See Plate 81*).

383 SATINWOOD COMMODE inlaid with coloured woods. *See also Plate 82.* *English, circa 1780.*

338. 345. 350.

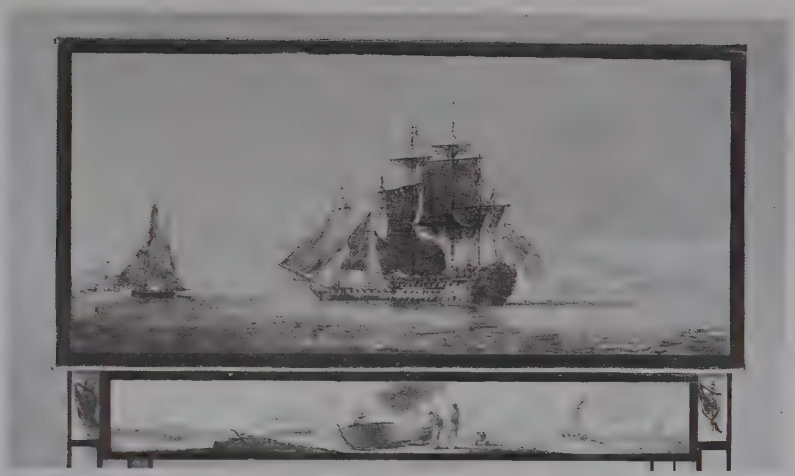
338. CARVED WHITE AND GILT ARM CHAIR, Covered in Painted Silk. *English, circa 1785.*

345. SMALL MAHOGANY WRITING CABINET, Painted Decoration. *English, circa 1785.*

350. PAINTED AND GILT CHAIR, one of a set. (See Plate 88). *English, circa 1778.*

339. SMALL MAHOGANY CABINET, WITH PAINTED DECORATION. *English, circa 1785.*
(See also Plate 84).

339. SMALL MAHOGANY CABINET, with painted decoration. *English, circa 1785.*
(See also Plate 83 showing interior).



TOP FLAP OF No. 342.

342. SMALL WRITING-TABLE, PAINTED WITH NAUTICAL SCENES.
English, circa 1792.

347. SEMICIRCULAR COMMODE, SURFACE ENTIRELY PAINTED *English, circa 1790.*

This writing cabinet is a good example of the extreme delicacy combined with artistic taste that furniture had attained towards the close of the century. The shape and proportions are here directly borrowed from the earlier French "Bonheur de jour" that were made in such a variety of different styles, such as fine lacquer, marquetry, and painted decoration for the boudoirs of ultra-fashionable French ladies. In this country painted varieties appear to have found most favour, and good artists, such as Serres and Cipriani, were called into requisition for their decoration. Maritime subjects, as on the above example, were extremely popular.

343. PAIR OF POLE SCREENS, of shield shape, painted in polychrome on a cream ground, containing water-colours of the time of Wheatley.

English, circa 1785.

344. MANTELPIECE, of statuary marble. The white central panel is sculptured with a cupid carrying a large quiver and accompanied by three amorini. On either side are panels of laurel festoons with small circular pateræ. Each pilaster is decorated with a slender vase and flowers, surmounted by a small panel with a classical urn. With the exception of the central panel, the white marble decorations are applied on to a ground of dove marble. The mantel shelf is of broken form, and the grate is of bright steel within a wide flat border which is engraved and has a series of bosses.

Late eighteenth century. Height, 4 feet 7½ inches. Length of shelf, 7 feet 2 inches.

345. SMALL MAHOGANY WRITING CABINET, of "Bonheur de jour" shape, the surface painted with figure subjects in the classical manner, in arabesqued panels and borders in grisaille. The painting and drawing of the figures are of remarkable quality, especially the female terminal figures on the drawer, the latter being fitted with divisions and a sliding desk. The top is surmounted by a slight metal gallery, the table being bordered in a plain metal banding. *Plate* 82.

English, circa 1785.
Height, 3 feet 6 inches. Length, 2 feet 2 inches. Depth, 1 foot 7½ inches.

346. PAIR OF WHITE AND GILT CANDLE-STANDS, in the form of classical tripods with lions' heads and pawed feet. These show traces of having at one time been green and gold.

Circa 1780. *Height, 3 feet 11½ inches.*

347. SEMICIRCULAR COMMODE, entirely painted. The top is highly decorated with a central lunette of crimson acanthus leaves on a dark purple ground, surrounded by a grey decorated border, in pearl framing bordered with a painted band of roses and jessamine. The front opens in one door, and with the two side panels, is decorated with ovals in the manner of the Kauffmann school, surrounded by gilt ribbon mouldings on a bright green ground; the stiles and rails are ornamented with garrya festoons, pateræ, and foliage. The mouldings are of gilt composition, and the feet suggest Empire taste. *Plate* 86.

English, circa 1790. *Length, 3 feet 8 inches. Height, 3 feet 6½ inches.*

348. LADY'S DRESSING-TABLE COMMODE, of narrow form, veneered with satinwood, the top beautifully painted with vases containing peacock's feathers, an oval of roses and jessamine, and a swag of nasturtiums. The drawer, decorated with a graceful festoon of flowers, is fitted with a looking-glass in a solid satinwood frame, and a drawer with boxes, divisions, pin-cushions, etc., for a lady's toilet necessities. The box lids are veneered with burr satinwood and thuya, and have silver-plated handles; the partitions are of unpolished satinwood and edged with fine green and yellow Tonbridge ware marquetry. The bottom portion opens with two doors on which are ovals painted with classical figures in grisaille on a dark ground. This beautiful piece of furniture is probably an early example of Sheraton's design, he being particularly noted for clever combination pieces of furniture. *Plate* 87.

English, circa 1790.
Length, 2 feet. Height, 3 feet 3 inches. Width, 1 foot 10½ inches.

349. SETTEE, one of a set of two settees with six arm-chairs, gilt and painted, possibly designed by Pergolesi. The settees are composed of a large central oval and two chair backs, connected by pateræ, and headed and banded by ribbons on a reeded frame. These ribbons were originally blue, which must have given a most pleasing character to the pieces and carried out the colours on the splats. The central ovals of the settees are painted with representations of Neptune and Ceres, surrounded by a rayed fluting in a border of roses and jessamine in their natural colours, the splats of the chair backs being filled with beautifully painted amatory classical scenes. The arms, which have a pronounced downward droop, are carved with husking and palmated where they join the reeded ovals of the backs. The seat-rails are plain between two lines of beading, and the round legs taper in the manner designed by Adam. *Plate* 88.

English, circa 1778.
Height of settees, 3 *feet* 4 *inches.* *Length of settees,* 7 *feet.*

This type of furniture was designed more for display than comfort, as much leaning back would have been disastrous to the painting and fragile carving. This suite is upholstered in a running pattern of coarsely embroidered irises on a buff silk ground, but is not the original covering.

350. THE CHAIRS, six in number, exactly resemble the ends of the settees (No. 349), each being painted with a different amatory subject and sprays of flowers, most delicately carried out. *Plate* 82.

English, circa 1778.
Height, 3 *feet* 4 *inches.* *Width,* 1 *foot* 11½ *inches.*

351. PAIR OF SMALL SIDE-TABLES, forming part of same suite as Nos. 320 and 341, with exactly similar decoration.

English, circa 1785. *Length,* 2 *feet* 2½ *inches.* *Height,* 2 *feet* 4½ *inches.*

352. CHANDELIER, with concentric rings and branches for eight lights, from which depend numerous glass drops. From underneath the corona hang a series of festooned lustre chains.

Eighteenth century. *Height,* 3 *feet* 11 *inches.*

353. BEECHWOOD ARM-CHAIR, veneered with satinwood, one of a pair, with single chairs to match. The frame, arms, and legs are inlaid with a serpentine design of buds and leaves. The splats are fan-shaped, palmated in a curious manner, quite independent of the uprights. The legs are of taper form. *Plate* 89.

English, circa 1788.

354. SERPENTINE COMMODE, in the late Louis XV. style, inlaid with large panels of marquetry on a rosewood ground. On the top these consist of musical instruments and a laurel wreath, enclosed in elaborate arabesques of a lighter wood, thin sprays of leafage on a field of pearwood. The front opens in one door and one cupboard door, the latter being decorated with a panel of artists' implements, a drawing of a head, and a medallion on a chain. The sides are inlaid with careful representations of flowers on a large scale. The brass-work of this fine commode is of the highest quality. *Plate* 90.

English, circa 1765. *Height,* 2 *feet* 10 *inches.* *Length,* 3 *feet* 6 *inches.*

The finish of execution and the beauty of design in this brilliant example suggests that it is probably the work of Thomas Chippendale's firm.

TOP OF No. 348.

348. LADY'S DRESSING-TABLE COMMODE, WITH PAINTED DECORATION. *English, circa 1790.*

349. SETTEE, ONE OF A PAIR, GILT AND PAINTED. *English, circa 1778.*

(*See also Plate 82 for Chairs*).

353. 384. 394.

353. BEECHWOOD ARM-CHAIR, VENEERED WITH SATINWOOD. *English, circa 1788.*
384. MAHOGANY WORK-TABLE, FORMED AS A GLOBE ON ITS STAND. *English, circa 1800.*
394. SMALL BEECHWOOD ARM-CHAIR, WITH PAINTED PANEL. *English, circa 1800.*

TOP OF No. 354.

354. SERPENTINE COMMODE, WITH MARQUETRY DECORATION. *English, circa* 1765.

355. PAIR OF SMALL COMMODES, veneered with light and dark satinwood of fine figure, embellished with metal fittings. In the centre of the door panels are small classical figures etched on the light wood. The pilasters of pearwood taper rapidly, and are inlaid with husk pendants of dark wood. They are headed by well-modelled brass corbels, which give an appearance of supporting the top. The borders throughout are of tulip-wood.

English, circa 1778.
Height, 3 *feet. Length,* 2 *feet* 8½ *inches. Depth,* 1 *foot* 5 *inches.*

356. PAIR OF SMALL TABLES, the tops revolving on pivots and veneered with panels of East Indian satinwood, within a Cuban mahogany surround. The slight tripod legs are connected by circles escalloped on the lower edge.

English, circa 1780.

357. WALNUT MANTELPIECE, carved with figures of children, festoons of fruit, and birds; the pilasters of the jambs being formed as terminal cupid figures. The opening is surrounded by a bold egg-and-tongue moulding, two pateræ, and a flat fascia of walnut. Formerly in the Old Bank, Charlotte Street, Bath.

English, circa 1725. *Width,* 7 *feet* 6 *inches. Height,* 5 *feet* 6 *inches.*

358. PAIR OF VASES, carved in wood and painted to imitate porphyry, with gilt bands and mouldings. Round the base of the vase runs a painting on a black ground of the Muses and Graces, in imitation of the antique.

English, circa 1780. *Height,* 2 *feet* 3½ *inches.*

359. SATINWOOD BRACKET CLOCK, of balloon shape. It is painted with a basket of flowers on the front and arabesques on the sides, and the top is surmounted by a classical vase of ormolu. The dial bears the name: T. Smith, Gracechurch Street, London.

Height, 2 *feet. Width,* 10 *inches.*

360. GILT OVAL MIRROR, surmounted by a fluted vase, resting upon a plinth of inverted pyramid form, from which hang long wreaths of grapes and vine leaves headed by a broad ribbon; the inverted pyramid form is repeated at the base.

English. Height, 7 *feet. Length,* 4 *feet* 4 *inches.*

361. SEMICIRCULAR COMMODE, the top veneered in fan-shaped panels of bleached sycamore, walnut, and green-stained woods. The arabesques and frieze, centering in a vase of flowers with animals below, are exceedingly delicate and beautiful, but all much faded in colour like the rest of the piece. The front opens in one door, inlaid with birds and a female terminal figure, beneath which spring stalks of corn and arabesques. The side panels are treated with the bird-and-arabesque motive. The legs are slight, the whole effect being light and charming.

English, circa 1780.
Length, 4 *feet* 10 *inches. Depth,* 2 *feet. Height,* 2 *feet* 9 *inches.*

362. SEMICIRCULAR COMMODE, veneered with satinwood, the top decorated with fan-shaped pateræ and flower and leaf borders. The front opens with two side doors, and is decorated with large fanned pateræ surrounded by green husking; the pilasters are of fluted mahogany and satinwood, and rest on tapered and fluted legs.

English, circa 1785.
Height, 3 *feet* 1 *inch. Length,* 4 *feet* 3 *inches. Depth,* 1 *foot* 9 *inches.*

363. OCTAGONAL TEA-POY, veneered in natural colour tortoise-shell, and fitted with compartments for caddies and sugar.

English, circa 1805.

364. COMMODE, of slightly serpentine form, with the carcase of solid satinwood, overlaid with ivory finely etched with borders of flowers and branches. The front opens in a long drawer and two doors bordered and etched in the same careful manner. It is of Oriental workmanship, and was the property of Tippoo Sahib. *Plate* 77.

Circa 1770. *Length, 4 feet 3 inches. Height, 3 feet 2½ inches.*

365. LOOKING-GLASS, on stand, of Indian laurel-wood, inlaid with ivory in conventional floral design.

Indo-Portuguese.

366. SOLID IVORY CHAIR, of Oriental make, painted and decorated with gilding, evidently a copy by a native craftsman from a Hepplewhite example. *Plate* 91.

Circa 1775.

367. ORIENTAL CHAIR, made of whalebone after the Adam style. It is decorated with gilding on the mouldings and carving. *Plate* 91.

368. SMALL SERPENTINE CHEST OF DRAWERS, top inlaid with a parquetry of satinwood and irregular sprigs of flowers. The wedge-shaped and serpentine corners are strongly pronounced, and furnished with brass throughout their entire length. The three drawers are veneered with satinwood, bordered with tulip-wood and inlaid with a delicate floral design. In the style of 1770.

English. Length, 3 feet 8 inches. Height, 3 feet. Depth, 2 feet 1 inch.

369. CIRCULAR TABLE, veneered with mottled harewood (stained sycamore). The top is inlaid in separate sections with flowers in lighter woods within a wave-pattern border; the frieze, decorated with husked arabesques, contains four real and four dummy drawers. The taper legs are inlaid with diminishing husking.

Height, 2 feet 6 inches. Width, 3 feet 6 inches.

370. SERPENTINE COMMODE, in strong convex and concave lines, the ground painted a dark chocolate. The top is ornamented with a small oval of a queen receiving a golden cup, and round the edge runs a border of gaily painted flowers. The front opens in four doors, each being decorated with a mythological female figure in a narrow oval. Between these figures run pilasters painted in the classical taste. Above them are painted medallions and garlands of flowers.

English, circa 1805. *Height, 3 feet 3 inches. Length, 3 feet 9 inches.*

371. PAIR OF SEMICIRCULAR SIDE-TABLES, with the frieze and legs gilt. The tops are veneered with satinwood and inlaid with fan-shaped pateræ and garlands of husking, tied with ribbons in green woods. The frieze is deeply fluted and intersected at the legs by palmated pateræ; the legs are of taper form and swell out at the shoulders with palm-leaf decoration.

English, circa 1785.
Length, 3 feet 9½ inches. Height, 2 feet 9 inches. Depth, 1 foot 5½ inches.

372. LONG SIDEBOARD COMMODE, with convex projecting front and straight sides entirely painted, the top with a delicate green powdered with coloured sprigs and a small oval within a pearl border, representing Una and the Lion. The frieze is divided into drawer fronts, one opening as a writing-slide, decorated with swags of beautifully

383. SEMICIRCULAR COMMODE TABLE. *Circa 1770.*

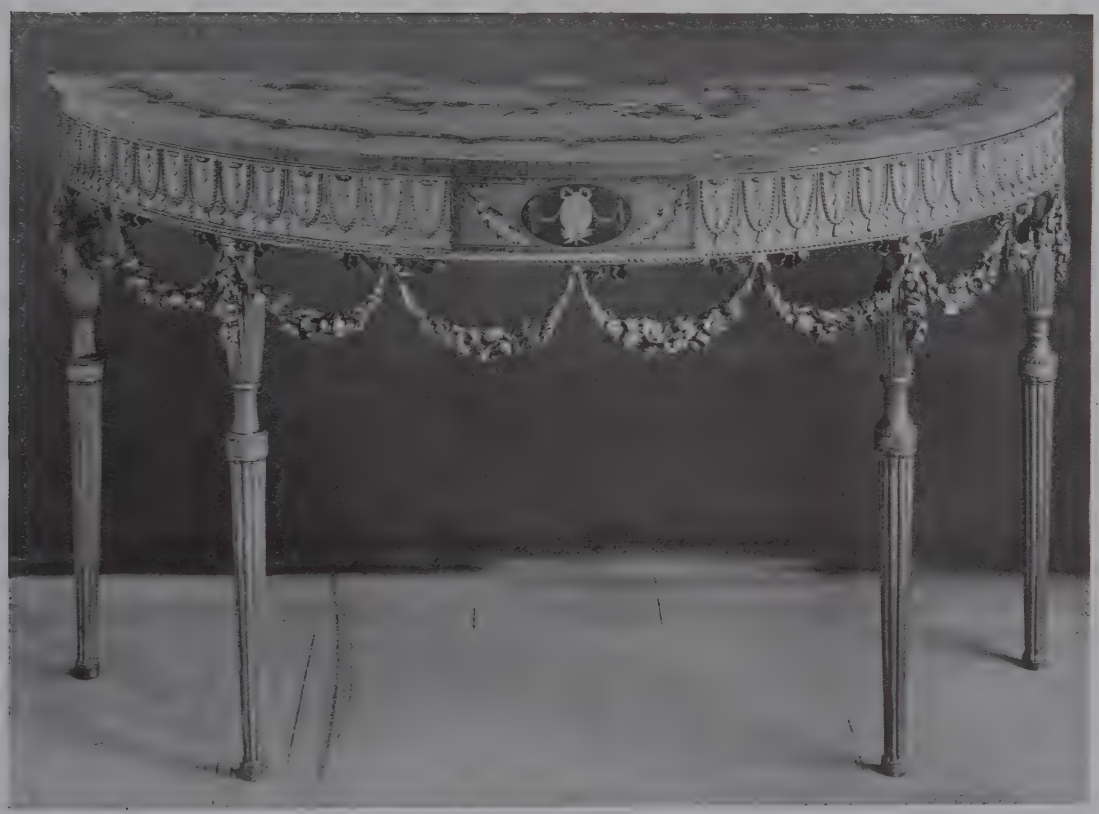
367 366

366. SOLID IVORY CHAIR OF ORIENTAL MAKE. *Circa 1775.*
367. ORIENTAL CHAIR OF WHALEBONE. *In the style of Adam.*

372. LONG PAINTED SIDE-BOARD COMMODE, with panels in the style of Angelica Kauffmann. *English, circa 1785.*

375. SEMICIRCULAR COMMODE, Painted and Inlaid, with metal mouldings and headings. *English, circa 1780.*

TOP OF No. 377.



377. CONSOLE TABLE, VENEERED, PAINTED, AND GILT. *English, circa 1780.*

painted flowers on a cream ground surrounded by a red and black border. The lower portion opens in four doors, the two central panels being decorated with medallions of amatory scenes in panel borders on a green background like the top. A margin of grey, decorated with black and white pateræ intersecting festoons of husks, surrounds these doors, those on the side being painted with pendent bouquets of flowers on a green ground and plain grey borders. The mouldings of this remarkable piece, in all instances, are faced with hard plaster. The paintings are in the style of Angelica Kauffmann. Formerly the property of Lord Tweedmouth. *Plate* 92.

English, circa 1785.
Length, 6 *feet. Height,* 3 *feet* 2 *inches. Width,* 2 *feet.*

373. CIRCULAR METAL TEA-TRAY, with gallery, painted on a brilliant green ground with an oval panel of a girl with a spaniel dog surrounded by arabesques and vases.

English, circa 1785.

374. CONVEX MIRROR, surmounted by an eagle "displayed," with the usual side brackets formed of cornucopiæ holding double candle-brackets.

English, circa 1790.

375. SEMICIRCULAR COMMODE, with metal mouldings and headings, veneered and inlaid with coloured woods, the top pattern consisting of classical wreaths and borders of boxwood inlaid on a ground of harewood bordered with tulip. The frieze is of darker harewood (sycamore) with a festoon of husks, honeysuckle, and pateræ; the ground of the panels beneath is of the same wood and decorated with lyre-headed shields and an oval on copper, painted in the style of Zucchi, representing three figures dancing with a cupid piping, surrounded by a wreath of mistletoe leaves. The feet and headings to the pilasters of the legs are in finely chased metal. This is a good example, showing how this class of furniture was designed for decorative purposes rather than utility. *Plate* 93.

English, circa 1780.
Length, 4 *feet* 6½ *inches. Width,* 1 *foot* 10 *inches. Length,* 3 *feet.*

Antonio Zucchi, a Venetian artist resident in England, was the second husband of Angelica Kauffmann, and painted many pictures and much mural decoration. He left England and returned to Italy with his wife about 1782.

This style of commode was only made by such firms as Chippendale & Haig, for their very wealthy clients, who endeavoured to outvie each other in originality of design and extravagant execution. From the condition of the interiors, it would appear these commodes were seldom used for any practical purpose, but must have formed an important and striking centre placed against the delicate tones of the silk-covered or painted walls of the withdrawing-rooms. The smaller varieties were frequently made in pairs. Being of firm construction, they made admirable stands for the Chelsea and Sèvres china so much the mode at that time.

376. COMMODE, of satinwood embellished with brass fittings. The top has an inlay of medallions and vases radiating to a half-circle of fan-shaped pateræ. The lower central compartment is inlaid with a figure of a woman and cupid in coloured woods, surrounded by laurel branches, the sides being ornamented with musical instruments.

English, circa 1778. *Length,* 4 *feet* 6 *inches.*

377. CONSOLE TABLE, one of a pair, the top veneered with satinwood, on which is painted, within a small circle, a representation of a woman supported by tritons. This is contained within a most graceful arabesque of coral and cream colour on a rosewood panel. The rest of the top is richly painted with festoons of large flowers tied with blue ribbon from which hang medallions, the border being escalloped a little distance from the edge. The frieze is richly decorated with a series of tabbings, a central

plaque being painted with a medallion and floral swags. Below this hang festooned wreaths of flowers delicately carved and gilt. The gilt legs are ovoid at the top and finish in taper flutings. Possibly designed by Pergolesi. *Plate* 94.

English, circa 1780. *Length,* 5 *feet* 2 *inches.* *Height,* 2 *feet* 10¾ *inches.*

378. BEECHWOOD CABINET, entirely painted and gilt, on stand. The top, opening as one drawer, is decorated with an entablature of cupids, representing the Arts. The doors, painted in the taste of Cipriani, in cream dotted with gold, have circular panels of classical women playing with cupids. When open, a series of twenty small drawers and a cupboard are disclosed, showing the delicacy of the original colouring. The frieze of the stand is painted with jessamine on a maroon ground. The black legs and spandrels are decorated with the cream and gold dotted surface.

English, circa 1795. *Height,* 5 *feet* 1½ *inches.* *Length,* 2 *feet* 8 *inches.*

Beechwood was chiefly used for chairs, but occasionally, as in the present instance, for cabinets. In the *Annual Register* for 1764, there are directions given for rendering beechwood durable for furniture and wainscot, and also curious instructions for the staining of elm, while growing, to the colour of mahogany by feeding the trees with extract of madder roots.

379. COMMODE, of serpentine form, the satinwood and harewood top being inlaid with a half-circle of boxwood and ebony, a wreath of coloured flowers and an inlaid fan-shaped patera completing the decoration. The front opens in two doors, quartered in satinwood, which enclose oval panels of coloured flowers. A reed-and-ribbon moulding and a double roping of brass follow the lines of the piece. *Plate* 95.

English, circa 1770. *Length,* 4 *feet* 2 *inches.* *Height,* 2 *feet* 10 *inches.*

Variation was at times attempted on these serpentine commodes by treating the sides in a concave manner, like this example. In this instance the decoration is curiously out of harmony with the inlay of the oval panels, which consist of a marquetry of flowers in the style called by the designer of that time, "the antique manner."

380. SMALL WRITING-TABLE, with shallow tambour top of box and stained green wood. The sides are inlaid with harewood and decorated with arabesques, the small drawers being inlaid with harewood.

English, circa 1790. *Length,* 2 *feet* 8 *inches.* *Height,* 2 *feet* 10 *inches.*

381. TWO CHAIRS, the structure being of oak and ash inlaid with tulip, pear, and other woods. The pattern of the splats are peculiar, suggesting, possibly, an experiment by Hepplewhite. They are interesting and pretty in colour. They are covered in embroidered silk, which probably originally formed part of a dress.

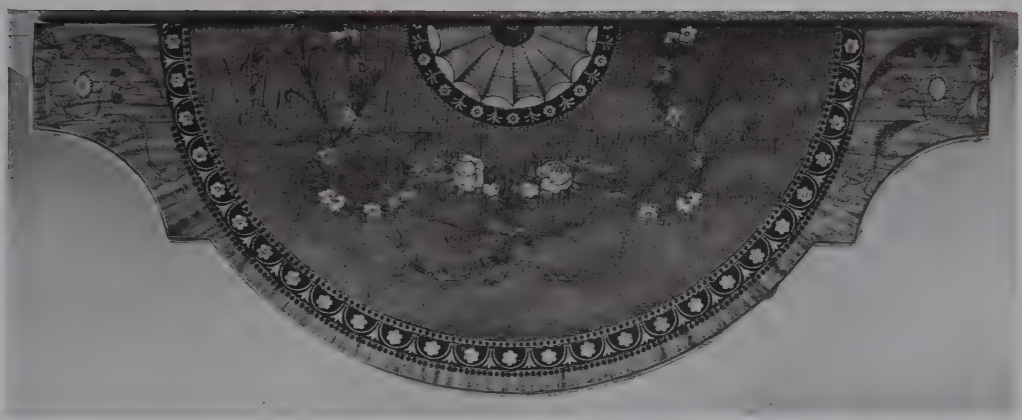
English, circa 1770.

382. SEMICIRCULAR COMMODE, one of a pair. It is veneered with satinwood and banded with rosewood. The top centres in an oval fan-shaped patera above branches of leafage in a stained green wood, and surrounded by arabesqued waved pattern in coloured woods. It opens in a central cupboard, repeating the same form of ornament.

English, circa 1778.
Length at back, 3 *feet* 5 *inches.* *Height,* 2 *feet* 11½ *inches.* *Depth,* 1 *foot* 9 *inches.*

383. SEMICIRCULAR COMMODE TABLE, one of a pair, in two tiers, with a drawer in each. They are veneered with satinwood inlaid with a border of honeysuckle on a green ground, enclosing vases and laurel swags, the rest of the table being inlaid with a laurel-and-ribbon and honeysuckle border on the lower frieze. The mahogany legs taper, and are headed with ovals of children. In the style of 1770. *Plate* 91.

Length at top, 3 *feet.* *Height,* 3 *feet.*



TOP OF No. 379.

379. COMMODE, INLAID, WITH OVAL PANELS OF COLOURED FLOWERS.
English, circa 1770.

595. LADY'S MAHOGANY WRITING CABINET IN TWO TIERS. *English, circa 1795.*

384. MAHOGANY WORK-TABLE, formed as a globe on its stand, the quarters being divided by fine lines of holly, which meet at the top in a brass pateræ. The sides are decorated with three small lion-masks with rings in their mouths, and the legs are united by a galleried bowl to contain the odds and ends of needlework. When open, it discloses a small temple, backed by looking-glass, with columns and parquet floor and numerous small secret drawers and receptacles for work. *Plate* 89.

English, circa 1800. *Height,* 3 *feet.*

This interesting English Empire work-table was constantly used by Lady Lever.

385. MAHOGANY MANTELPIECE, with plain cornice and carved guilloche frieze, the front and sides being decorated in long sprays of coquillage and acanthus, terminating in Chinamen's heads; the centre occupied with a finely carved shell.

English, circa 1755. *Length,* 5 *feet* 3 *inches. Height,* 4 *feet* 6 *inches.*

Mantelpieces of this description in mahogany are somewhat rare, the majority of them being executed in soft-wood and painted the colour of the room.

386. OVERMANTEL, containing mirror in plain long panels, painted white and gold, surmounted by a carved wreathing, balled festoons, and two vases; the centre is occupied by a painted classical figure in an oval.

English, circa 1810. *Length,* 4 *feet. Height,* 4 *feet* 6 *inches.*

387. COMPANION TABLE to No. 383.

388. SERPENTINE COMMODE, with concave ends veneered in plain satinwood; floral arabesques of green stain and small circles of amboyna wood complete the decoration. It opens in four doors decorated simply with plain rounds of amboyna and conventional wreaths, the leg pilasters being headed with the same wood.

English, circa 1780.
Length, 6 *feet. Depth,* 2 *feet. Height,* 2 *feet* 11 *inches.*

389. THREE MAHOGANY CHAIRS, the backs inlaid with husk pendants. From the centre pateræ, radiate pierced supports which join the outer rail. The legs are round and tapered, those of the front being fluted. The seats are covered in figured chintz.

Height, 3 *feet* 2 *inches. Width of seat,* 1 *foot* 9½ *inches.*

390. COMMODE, of semicircular form, veneered with satinwood and bound with brass. The lunette of the top is inlaid with sprays of laurelling tied by a ribbon, the border being treated in the same manner. The front opens in three doors veneered with a quartering of satinwood, on which are inlaid elaborate vases and wreathing of laurel branches.

English, circa 1778. *Length,* 5 *feet* 6 *inches. Height,* 2 *feet* 9 *inches.*

391. ADAM SIDE-TABLE, the top veneered with a border of satinwood and centre of harewood, inlaid with coloured flowers in which the pinks and blues are still vivid. The honeysuckle frieze is inlaid on a satinwood ground, intersected by pateræ headings. The four gilt and tapered legs are decorated with palm leaves and husked pendants.

English, circa 1775.
Length, 4 *feet* 6 *inches. Depth,* 2 *feet* 2 *inches. Height,* 2 *feet* 11 *inches.*

392. COMMODE. Pair to No. 382.

393. CIRCULAR TABLE, veneered with harewood and inlaid with a lighter wood.

394. PAIR OF SMALL BEECHWOOD ARM-CHAIRS, the backs composed of panels of caning, painting, and one cross-bar surrounded by open-work guilloche. The arm supports and legs are of twisted and taper form. *Plate* 89.

English, circa 1800.

395. LADY'S WRITING CABINET, in two tiers, constructed of mahogany, the upper portion consisting of three cupboards veneered with satinwood decorated with painted panels of flowers on a grey ground, surmounted by a mahogany spindled gallery. The lower portion centres in a cylinder top decorated with an oval of flowers, inside which are two small cupboards the doors of which are ornamented with Wedgwood plaques, four shallow drawers, and a well for papers. The sides form long cupboards, those in front being convex, veneered with satinwood framing panels of rosewood, and contained within mahogany pilasters, the upper portion of which are delicately decorated with painted green husking. Beneath is a concave cupboard to allow space for the sitter, and this is covered in the original pleated pink taffetas. This elaborately-thought-out piece of furniture is probably designed by Sheraton. *Plate* 96.

English, circa 1795. *Height, 5 feet 6 inches. Length, 3 feet 2½ inches.*

Thomas Sheraton, who was born of humble parents in 1751, is supposed to have come to London shortly before 1790. He was a designer of great merit. His first book of designs was published in 1791 under the name of *The Cabinet-Maker and Upholsterer's Drawing Book*, but his books were written more for the trade than the general public. His designs are known to have been chiefly executed in satinwood, which lent itself to his peculiar methods of decoration, consisting often of fine inlay intermingled with painting. He was somewhat of a plagiarist, and consequently uncertain in style. His work included many simple pieces of charming proportion, distinctive features on these being oval or oblong panels of rare exotic woods surrounded by fine lines. On his more important pieces, such as No. 395, he employed floral decoration and irregular curves in the lines of his composition. He does not appear ever to have been in the position of a master craftsman owning workshops of his own. Towards the end of his life his mind became disordered, and he died in great poverty in 1806.

396. SEMICIRCULAR SIDE-TABLE, veneered with satinwood. The top is inlaid with a fan-shaped patera enclosed in a honeysuckle border from which are suspended classical shields, garlands of vine leaves and grapes, all finely inlaid in stained green and purple woods; the outer border being decorated with daisy pateræ between husks on a rosewood ground. The frieze is composed of vases and arabesques, the bead moulding being gilt and the top reed moulding composed of metal. The fluted taper legs surmounted by pateræ swell out at the shoulders and are gilt. This beautiful table is of the school of Robert Adam, and may well have been designed by that master. *Plate* 97.

English, circa 1780.
Height, 2 feet 9½ inches. Length, 4 feet 8½ inches. Depth, 2 feet 3 inches.

397. CABINET AND STAND, entirely covered with a decoration of small rolls of coloured paper, called at the time "Filigree work." The front and sides are decorated in imitation of mosaic with birds, butterflies, and flowers, in the centre of which are coloured prints after Morland, those on the outside of the doors being framed and suspended by a ribbon formed of pearl beads inserted in the rolls of paper. The panels are framed, like the cornice, in an ingenious arrangement of small ovals. The inside of the doors have panels of flowers painted on white satin, evidently by an amateur, and are further embellished with coloured glass flat beads. When open, fourteen drawers and a small cupboard are visible, all differently ornamented in the paper rolls and beads, to simulate mosaic, and exceedingly bright in colour. The legs of the stand taper slightly, and are decorated on all four sides with diminishing husking in reds and greens on a dark ground. *Plate* 98.

English, circa 1778.
Height on stand, 4 feet 10 inches. Length, 2 feet. Depth, 1 foot 5½ inches.

Filigree, or rolled paper work, became a very popular and fashionable pursuit for ladies in the second half of the eighteenth century. Mrs. Delany and her circle were especially noted for what they named "Mosaic work," which consisted of narrow strips of paper, coloured, with the edges generally gilt, stiffened, rolled, and twisted, and set in patterns to imitate mosaics. *The New Ladies' Magazine* for 1786 gives an account and progress of the art, and also supplies

TOP OF No. 396.

396. SEMICIRCULAR SIDE-TABLE, veneered with satinwood with painted decoration. *English, circa 1780.*

397. CABINET AND STAND, ORNAMENTED WITH ROLLED PAPER "FILIGREE" WORK.
English. *Circa* 1778.

"A Profusion of neat elegant patterns, and models of ingenuity and delicacy, suitable for tea-caddies, chimney-pieces, screens, cabinets, frames, picture ornaments, etc."; and goes on to say: "The Art affords an amusement to the female mind, capable of the most pleasing and extensive variety; it may be readily acquired, and pursued at a very trifling expense." See NEEDLEWORK, No. 73.

398. CABINET IN TWO TIERS, on a stand, entirely covered with small rolls of parchment, 135 to the square inch, and coloured straw inlaid ornaments, in imitation of willow trees, Indian pheasants, classical vases, and at the back with two obelisks and a vase of growing flowers on a plinth. It is equally decorated on all four sides, and although now much faded, shows traces that the entire background was once painted bright blue. The top box contains bottles, and compartments decorated with coarse inlay, and is intended to hold work.

Probably Italian, circa 1775.

Length, 2 *feet* 6 *inches. Height with stand,* 4 *feet* 1½ *inches. Depth,* 1 *foot* 8 *inches.*

399. WALNUT BRACKET, with carved figures of Venus and Cupid, seated in a coquillage, interspersed with gilt garlands of flowers.

French, circa 1750. *Height,* 1 *foot* 10 *inches. Width,* 1 *foot* 11 *inches.*

400. WALL CLOCK, set in a gilt frame of the rococo taste affected by Chippendale. A large and coarsely scrolled piece of acanthus forms the base of the decoration, the top being surmounted by an eagle with outspread wings. The dial is signed: Marm[d] Storr, London. *Plate* 99.

English, circa 1750. *Height,* 2 *feet* 5 *inches.*

401. PAIR OF MAHOGANY CORNER COMMODES, with marble tops, the doors decorated with figures representing the Four Seasons, painted in grisaille in ovals with satinwood spandrels. The framing throughout is of metal, and centres on the frieze with a bunch of laurel; the base metal moulding being of draped form. The mahogany legs point to the date 1780.

English. Height, 2 *feet* 10 *inches. Depth,* 1 *foot* 8 *inches.*

402. MAHOGANY CHAIR, one of a set of four. The splat is headed by a grotesque lion's-mask from which depend broad scrolls connecting the scaled uprights of the back. The seat-rail is finely carved in acanthus, and the cabriole legs, with their scrolled treatment of carving, directly foreshadow the fashion of Chippendale's style. The seats are covered with needlework.

English, circa 1735. *Height,* 3 *feet. Width,* 1 *foot* 11 *inches.*

403. PAIR OF GILT BRACKETS, formed of male and female heads supporting the shelves of irregular shape.

404. CARVED BRACKET, in soft-wood stained to represent mahogany, formed of a beautiful female classical mask with floral head-dress and drapery ending in a tassel; the top and carved moulding forming the shelf being of mahogany.

English, circa 1745. *Height,* 1 *foot* 4 *inches. Width,* 1 *foot* 7½ *inches.*

Owing to the facilities offered by soft-wood for the modelling of delicate objects such as the human face, elm and lime were frequently used by carvers for this purpose, and a process was even in use in the eighteenth century for rendering elm the colour of mahogany by feeding the trees while growing with the extract of madder roots.

405. MAHOGANY CHAIR, one of a set of four, the backs formed of open hexagons intersected by small circles. The top rail is headed by a piece of coquillage, and the square legs are channelled with gadrooning. Probably by Robert Manwaring.

English, circa 1760. *Height,* 3 *feet* 2 *inches.*

Neither the date of the birth nor death of the cabinet-maker Robert Manwaring are known, but he was a contemporary and imitator of Thomas Chippendale, and as a maker of chairs one

of his greatest rivals. He practised in both the Chinese and Gothic tastes, and published several books of designs, among them *The Cabinet and Chair Maker's Real Friend and Companion, or the Whole System of Chairmaking Made Plain and Easy*, in 1765, and the *Chair Maker's Guide* in 1766. Manwaring is credited with the introduction on chairs of the small bracket on the top of the leg connecting with the seat-rail.

406. PLAIN MAHOGANY PEDESTAL, with secret door, opening with a spring, the frieze, only, decorated with plaquettes in brass of musical instruments.

French, circa 1810. *Height, 3 feet 8½ inches.*

407. ARM-CHAIR, from suite of Empire furniture, consisting of four settees, ten arm and four single chairs, of mahogany, gilt, the ornamentation partly burnished. The frieze forming the top rail is sharply carved in an acanthused arabesque surmounted by a waved patterned border. The uprights of the back are in a palmated and husked design, carved in the same careful manner. The arms are plain, supported by elaborately modelled gryphons, with acanthus scroll tails, their claws resting on trumpet supports. The seat-rails are slightly convex and the legs taper, ending in small ball-feet. Some still possess their original covering of white satin and fine green silk embroidery of wreaths, circles, and pateræ, surmounted by the owner's crest and the motto, "In Hoc Signo Vinces." The upholstering is square-edged, and projects in the manner of the time. *Plate* 55.

French, circa 1800.
Height of chair, to top of back, 3 feet 6 inches.
Outside width, 2 feet 3 inches.

The settees are of exactly the same design as the chairs, and covered in the same manner.

Length, 6 feet 6 inches. Height, 3 feet 8 inches.

408. OVAL PORTRAIT OF THE EMPEROR NAPOLEON, in full State costume, woven in tapestry of French manufacture. The modelling and stitch are most remarkable, conveying an impression of ermine and lace that could not be surpassed by any contemporary painter. See TAPESTRY, p. 112.

Circa 1808. *Height, 3 feet 7½ inches. Length, 2 feet 1 inch.*

409. MAHOGANY BED, the back surmounted by a pediment enclosing gilt plaquettes of sleeping cupids and masks within a ribboned wreath. The back posts finish in Empire capitals, supporting angel caryatides holding vases. The foot of the bed is contained within two terminal figures with brass feet and bronze faces, wreaths, and feathers, the footboard being decorated with applied wreaths, cupids, and ornamental borders.

French, circa 1805.

410. CHAIR, one of a pair, of carved wood and gesso gilt; the cresting decorated with an eagle "displayed," beneath which runs a laurel frieze. The pilasters forming the uprights are fluted, ending with palmated capitals. The seat-rail is also fluted. The legs curl outwards and end in lion's paws.

French, circa 1805.

411. ARM-CHAIR, of carved wood and gesso gilt. The honeysuckle frieze of the top rail is headed by a cresting containing an Imperial crown.

French, circa 1810.

412. MAHOGANY WASHING- AND DRESSING-TABLE. The upper portion contains a mirror between Corinthian columns, surmounted by cupids; the lower portion opening in three drawers, with legs formed as female terminal figures on ball feet.

French, circa 1805.

413. SMALL MAHOGANY BED, with canopy, the head posts formed of terminal female busts with bare feet. The back is headed by a plain plinth within which are brass plaquettes of recumbent females and a cupid. The foot-board is composed of a plain panel, the stiles decorated with brass trophies and the columns supporting bronze gryphons on a plinth, decorated with brass repoussé plaques.

French.

414. CHAIR BACK, in Beauvais tapestry, showing a young girl in pink surrounded by a framework interspersed with flowers and fruits on a dark Rose-du-Barri ground.

French, circa 1780. *Height,* 2 *feet* 2 *inches. Width,* 1 *foot* 8 *inches.*

415. MAHOGANY WARDROBE, with double doors and columnar corners, the frieze and lower panels decorated with brass banding and pateræ. The figure in the veneer of the mahogany is very unusual.

French, circa 1810.

416. WARDROBE, of smaller size of similar design, with highly ornamental top gallery.

French, circa 1810.

417. MAHOGANY PEDESTAL, in the form of a small cupboard, the panel of the door enriched with an ormolu rosette in a circle and formal sprays above and below. The top is of grey marble.

French. Height, 2 *feet* 6½ *inches. Length,* 1 *foot* 4 *inches. Depth,* 1 *foot* 2 *inches.*

418. MAHOGANY CHIFFONIER, in three stages, the bottom opening as a cupboard, the brass supports being formed as sheaths to classical daggers.

French, circa 1805.

419. LARGE MAHOGANY PSYCHE-GLASS, with plain pediment, decorated with minute cornucopiæ and a cupid in brass. Two plain mahogany columns, surmounted by vases, with Empire cappings and bases support the frieze, and stand on a plinth framed with dolphin-headed brackets, connected by a bricking. The candle-brackets on the columns are movable and original to the piece, these, with most of the emblems introduced, being emblematical of Psyche.

French, circa 1810. *Height,* 6 *feet* 8½ *inches. Width,* 3 *feet* 3 *inches.*

420. TAPESTRY PICTURE, of a young person with a musical instrument, wearing a turban, in brilliant reds and cream.

Height, 3 *feet* 1½ *inches. Length,* 2 *feet* 5½ *inches.*

421. SMALL ESCRITOIRE, of fine figured mahogany, with black and gold marble top. The uprights of the sides form pilasters with their original brass cappings. The frieze, which forms a secret drawer, is decorated with embossed plaquettes of cupids, doves, and festoons of flowers. The shelf below is enclosed by two tambour shutters divided by a terminal female bust. The lower portion below opens in two small cupboards and a writing-slide. Below are three large drawers.

French, circa 1808.
Height, 4 *feet* 8 *inches. Length,* 2 *feet* ½ *inch. Depth,* 1 *foot* 5½ *inches.*

The proportion of this little piece is admirable, and gives a good idea of the neat arrangement that was carried out in Empire rooms at this date. The escritoire surpasses those of Sheraton, comparing favourably in taste with that designer.

422. SQUARE TABLE, one of a pair, of ebonised wood surmounted by a brass gallery, the top painted within a circle in compartments with ruins and Pompeian designs, the spandrels being ornamented with grotesques. The frame is decorated with applied brass pateræ and rests upon four feathered curved legs with gilt eagle-heads united by a hooped stretcher.

Circa 1805. *Height, 2 feet 5¾ inches.* *1 foot 5 inches square.*

423. PAIR OF ORMOLU AND GLASS LUSTRES, the centres being of brass, finishing in busts of Minerva and Mars. The glass of the stand and nozzles is strawberry cut, and the pendants show a date about 1810.

424. MAHOGANY PEDESTAL TABLE, with a cupboard and drawer, ornamented with brass plaquettes in the Empire style and Verde antique marble top.

425. ORMOLU AND METAL CLOCK, formed as a sofa, standing on a red jasper plinth with the recumbent figure of a Bacchante holding a bunch of grapes and a tambourine and thyrsus at her feet. The clock dial set in the frame of the sofa is by Vaillant, Paris.

French, circa 1800.

426. PEDESTAL, painted to imitate oak, with gilt armorial trophies. It is of taper form, the base and top surrounded by gilt classical mouldings.

English, circa 1800. *Height, 4 feet.*

427. STAND, with pink granite top and wired compartment for holding papers. The legs are fluted brass, the capitals formed as baskets of flowers.

French, 1810.

428. WALNUT TRAVELLING-CASE, containing razors, combs, etc., and silver-mounted bottles for powders, scents, and unguents, in different small compartments. At the bottom is a secret drawer for papers. The case is decorated on the sides with embossed medals of General Bonaparte and three eagles, and the box is said to have belonged to Napoleon I.

French, circa 1798. *Height, 8 inches.* *Length, 13¼ inches.* *Depth, 10¼ inches.*

429. MAHOGANY WORK-BOX TABLE, bound and decorated with brass fittings and an oval Sèvres china plaque painted with flowers. It is supported by four bronze winged caryatides standing on the capitals of columns, which carry a middle shelf bordered by a brass gallery. The S scrolled stretchers with inserted pateræ are an interesting spceimen of Empire design. The top opens as a work-box and is fitted with a rising compartment, lined with white velvet, containing a large looking-glass, two sets of working tools, one of gold and the other of mother-of-pearl, enamelled with a hearts-ease; two silk winders, and a small drawer with two little ink-pots. This interesting table is reputed to have been the property of the Empress Josephine, the first wife of Napoleon I. *Plate* 100.

Circa 1800.
Height, 2 feet 6½ inches. *Length, 1 foot 8 inches.* *Depth, 1 foot 3½ inches.*

430. PAIR OF TRIPOD STANDS, of female terminal figures with fluted stems and lion-paw feet. They rest upon hexagonal plinths decorated with carving in the Empire manner.

French, circa 1805. *Height, 3 feet.*

The marble figures on these are also French, but of a later date.

400. WALL CLOCK IN GILT FRAME OF ROCOCO STYLE. *English, circa 1750.*

450. WALL CLOCK IN GILT CASE OF CHIPPENDALE DESIGN. *English.* *Circa 1755.*

429. MAHOGANY WORK-BOX TABLE, WITH BRASS FITTINGS, AND OVAL SÈVRES CHINA PLAQUE.
Circa 1800.

431. WALNUT WRITING-TABLE, the top of which can be drawn forward and raised. It has one drawer near the top and two at the bottom. The pilasters are surmounted by ormolu cappings and floral wreaths. This table has the death-mask of Napoleon I. placed upon it.

French, circa 1800.

Height, 2 *feet* 5 *inches. Length,* 1 *foot* 9 *inches. Width,* 1 *foot* 4 *inches.*

432. PAIR OF GILT FIRE-SCREENS, of Empire design, the centres filled on both sides with embroidery on white satin similar to the suite, No. 407.

French, circa 1800.

433. THREE-SIDED GREEN PAINTED LAMP-STAND, or guéridon, with the ornament gilt. The upper shelf is supported on three gryphons and a central vase. The lower portion, ornamented with ovals painted in the style of Kauffmann, is surrounded by husking and large ribbon bows, the flat corners being decorated with interlaced laurelling finishing in lion's-claw feet. The mouldings are classical and in good proportion. *Plate* 59.

English, circa 1778. *Height,* 4 *feet* 2 *inches.*

434. CARPET, of pale blue trellised ground, the centre decorated with roses and other flowers within oval panels of acanthus terminating in scrolls which support vases of flowers. The outer portion is decorated in a similar manner on a rose-coloured ground.

435. SOFT-WOOD GILT TABLE. The straight club-footed legs are headed by Indian masks and feathers. The gesso frieze has a slight apron which centres in a shell surrounded by acanthused sprays. The marble top is not original to the piece.

French, circa 1730.

Height, 2 *feet* 7 *inches. Length,* 3 *feet* 7 *inches. Depth,* 1 *foot* 7 *inches.*

This table has been regilt in a very ordinary manner. In the first half of the eighteenth century, regilding and repainting furniture was much practised by ladies. Lady Hartford writes to the Countess of Pomfret in 1741: "Within doors, we amuse ourselves (at the hours we are together) in gilding picture frames, and other small things:—this is so much in fashion with us at present, that I believe, if our patience and pockets would hold out, we should gild all the cornices, tables, chairs, and stools about the house."

436. CORNER CUPBOARD, one of a pair, veneered in satinwood, the frieze inlaid in various woods with running circles enclosing small rosettes, and at each corner of the door are engraved rosettes. The pilasters are headed with brass corbels from which hang husked pendants in stained woods. The top is of white marble.

Height, 2 *feet* 11 *inches. Depth,* 1 *foot* 10 *inches.*

437. CLOCK, with oak case veneered in satinwood and inlaid with a vase and arabesques in stained woods. It has an arched hood supported with fluted columns, and the chased dial bears the name: Thos Pace, London.

Height, 7 *feet* 8 *inches.*

438. SATINWOOD BOOK-CASE, the pediment formed of two scrolls beginning in a single key pattern terminating in a central base inlaid with honeysuckle. The top frieze is decorated with a running ribbon design and ends in scrolls. The tapered legs are ornamented with husked pendants, and the whole is banded with tulip-wood.

Height, 8 *feet* 4 *inches. Length,* 4 *feet* 2 *inches. Depth,* 1 *foot* 8 *inches.*

439. SATINWOOD SHOW-CASE, the top inlaid with a vase and arabesque festoons. The drawers are decorated with fan-shaped pateræ and rosettes, from which are suspended swags of husking. The legs are square and tapered.

Height, 6 *feet* 5 *inches. Length,* 3 *feet* 7 *inches. Depth,* 1 *foot* 7 *inches.*

440. GILT SIDE-TABLE. The Greek wave design of the frieze is surmounted by a plain convex moulding. The legs, of cabriole form with furred lion-paw feet, are headed by satyr masks with beards of acanthus leaves, and these leaves with the male mask and scrolls compose the apron. The top is of veined green marble.

Length, 3 *feet* 6 *inches.* *Depth,* 1 *foot* 8 *inches.* *Height,* 2 *feet* 10 *inches.*

441. CLOCK, on white cylindrical base, which is decorated with a broad leafage in gold, running spirally towards the top plinth. The base is ornamented with carved acanthus and reed-and-ribbon in gold. The clock, in the form of a globe, is supported by three cherubs in bronze. Maker's name: Romilly à Paris.

Height, 8 *feet* 8 *inches.*

442. MAHOGANY BOOK-CASE, in three compartments, with the glazing in ovals intersected by pateræ. The lower portion formed with a central cupboard and eight drawers.

English, circa 1790. *Height,* 8 *feet* 11 *inches.* *Length,* 9 *feet* 2 *inches.*

443. MAHOGANY BOOK-CASE, in pseudo-Gothic style. The cresting, composed of a Chinese gallery surmounted by five Gothic crocketed finials, centres in a strapwork ornament. The cornice is supported by fifteen double brackets resting on a fretwork fascia. The central doors are glazed in the Gothic manner, the sides being more Chinese in taste and intersected by five cluster columns. The lower compartment, opening in four cupboards, is in quite different taste, the door panels being ornamented in an almost rococo style.

English, circa 1760.
Height to top of ornament, 11 *feet* 5½ *inches.* *Length,* 8 *feet* 7½ *inches.*
This book-case somewhat resembles the design No. 101 in Chippendale's *Director.*

444. MAHOGANY BOOK-CASE, in three compartments. The frieze and pediment centre in an inlaid arabesque trophy and a vase. The bottom is sharply serpentined, the top deep drawers being inlaid with laurelling and pateræ centering in a tall vase, beneath which are three shallow fluted drawers. The glazing bars are of hooped form, and the ringed wooden handles are original.

English, circa 1780.
Height to top of base, 10 *feet* 2½ *inches.* *Length,* 5 *feet* 8 *inches.*

445. PAIR OF GILT BRACKETS. They have elongated pendants, tabulated shelves, and are decorated with festoons of flowers.

French, circa 1775. *Height,* 1 *foot* 6 *inches.* *Width,* 1 *foot* 2 *inches.*

446. PAIR OF SOFT-WOOD GILT STANDS, of octagonal vase-shape form, probably designed for large specimens of china. The tops are surrounded by acanthus ornament, the remainder of the stands being decorated with a Louis XIV. pattern in low relief.

French, circa 1700. *Height,* 2 *feet* 5 *inches.*

447. PAIR OF GILT BRACKETS. One has a central winged figure of Time with an hour-glass, the other, Death with a scythe. The tops are supported by caryatides bearing emblems of the Four Seasons.

French, circa 1695. *Height,* 1 *foot* 6½ *inches.* *Width,* 1 *foot* 5½ *inches.*

448. MAHOGANY TRIPOD STAND. The legs, which are double-hoofed, are concave, and rest on a circular base carved with Greek wave pattern. The edge of the top plinth is decorated with egg-and-tongue design. One of a pair.

Height, 2 *feet* 7½ *inches.*

449. MAHOGANY CHAIR, one of a set of seven, covered with leather painted in the Chinese manner.

450. SOFT-WOOD GILT WALL CLOCK CASE, of Chippendale design, consisting of an open-work carving of coquillage amidst which is a fox looking up at a bunch of grapes, and surmounted by a small pagoda-like building. The fox and grapes are now painted brown and the interior of the pagoda red, but when made must have been entirely gilt, as the original gold can be seen through both the brown and red paint. The dial, which is not original to the clock, is signed: James Gibbs, London. *Plate* 99.

English, circa 1755. *Height,* 3 *feet* 5 *inches. Width,* 1 *foot* 11 *inches.*

451. PAIR OF GILT BRACKETS, formed of classical masks with curled hair and beards, the heads being decorated by wreaths, all carved with much vigour.

Height, 10 *inches. Width,* 9½ *inches.*

452. PAIR OF GILT TRIPOD LAMP-STANDS, with ram's heads and feet and pink marble tops.

English, circa 1790. *Height,* 3 *feet* 3 *inches.*

453. PAIR OF NARROW GILT WALL-LIGHTS, in two parts. The bottom portion is composed of three branches, decorated with glass lustres which spring from a lighted torch. The upper part consists of crossed looped husking, suspended by ribbons.

English. Height, 7 *feet* 6 *inches. Spread of arms,* 2 *feet.*

454. OAK DRESSER, surmounted by a cornice and fretwork frieze. The back consists of a series of four shelves and two narrow cupboards with fielded panels and mahogany borders; these are contained within pilasters inlaid with mahogany and boxwood lines. The bottom partition has four drawers also bordered with mahogany and the original brass handles, the fretwork of the cornice being repeated on the prolonged apron underneath the drawers. It stands on three legs, decorated in front, those behind being plain.

English, circa 1765.
Length, 8 *feet* 2 *inches. Height,* 7 *feet* 8 *inches. Depth,* 1 *foot* 5 *inches.*

A dresser of this description was an evolution from the long straight walnut dresser of the time of Charles II., an upper portion with small side cupboards and shelves for pewter plates, etc., being added to make it a more important and convenient piece of furniture. They are, however, rarely to be found of high quality, and their use appears to have been confined to the houses of the middle classes.

455. SATINWOOD CORNER CUPBOARD, one of a pair. The central panel is inlaid with shaded circular patera enclosed by a design of laurel festoons suspended from a vase and rosettes. The frieze is decorated with honeysuckle and laurel swags bound with ribbon, and the pilasters with honeysuckle and husked pendants. The tapered legs are of square form, and the top of black marble.

Height, 2 *feet* 11 *inches. Length,* 1 *foot* 6½ *inches.*

456. CLOCK, in tall lacquer case. The hood has an arched top and plain cylindrical pillars surmounted by a shaped pediment with three vase finials. The door is decorated with three Oriental scenes intersected by irregular divisions of geometrical designs in gold. The face contains sections indicating seconds, chimes, and a pointer to regulate the eighteen tunes the clock plays on bells. The name, "John Ellicott, London," appears on the dial.

Height, 9 *feet* 10½ *inches.*

457. MAHOGANY DESK, lined with a narrow band of satinwood. The centre is inlaid with a vase from which hang long husked festoons suspended from pateræ, under which is arabesque and husk decoration. It has one long drawer with sliding top to from a writing-slab, and six smaller drawers divided by a cupboard, the door of which is inlaid with a classical vase and husked pendants hanging from the handles.

Length, 3 *feet* 4 *inches.* *Width,* 1 *foot* 11 *inches.* *Height,* 2 *feet* 6 *inches.*

458. MAHOGANY COLLAPSIBLE CHAIR, with pierced splat in the Chinese taste, and side rails carved with acanthus scrolls. The seat lifts, and the hinged framework of the sides can be closed up to the back.

Height, 2 *feet* 11½ *inches.* *Width,* 1 *foot* 8 *inches.* *Depth,* 1 *foot* 5 *inches.*

459. SMALL COFFER, inlaid with a chequer of mother-of-pearl and tortoise-shell.

Spanish, circa 1700.

460. BOX, inlaid with straw-work. The top represents a bird seated on a bough eating cherries, the corners of the panel being green with yellow fan-shaped pateræ. The inner lid is decorated with a love trophy in the original brilliant colour, and the initials P. A. The well of the box is curved and has secret drawers.

Straw-work was an ingenious method of decorating flat surfaces of boxes and small tables, etc., by a parquetry of split straws stained in various colours. These were inlaid sometimes in a most minute manner, with geometrical patterns, flowers, figures, buildings, and even landscapes. It is supposed to have been introduced here by French prisoners of war at the end of the eighteenth century, but was regarded as a distinct form of art abroad in the sixteenth century and even earlier in the East. Owing to its perishable nature, early examples are much faded in colour and are generally in bad condition.

461. CASKET, with fall-down front, the top decorated with an elaborate representation of a palace surrounded by water. The interior has two small lifting lids decorated with trophies in ovals, which conceal small trays.

462. BOX, the top decorated with the representation of a French chateau, a church, and other buildings in a landscape. The interior is fitted as a work-box. The sides are inlaid with black arabesques.

463. BOX, with fall-down front decorated with straw-work, the top with buildings in a landscape of dark colours. The interior presents a remarkable contrast, being of vivid kingfisher blue, buff, black, and ivory. The lid contains an oval of a castle in a moat, and a church set in a blue border with yellow spandrels. The interior is composed of two small and one long drawer and small compartments of the kingfisher blue, all decorated with military trophies in grisaille on a black ground, the inside of the flap being a piece of very fine arabesque straw-design in grisaille on a black ground framed in the blue. Each small compartment is lined with a different colour.

Circa 1770.

464. BOX, with lower drawer lined with a coarse *verre eglomisé* picture of a party fishing; the top being a representation of an estuary with fishermen and their nets, framed in a very fine arabesque border of buff and green. It is divided into compartments and receptacles for jewellery. The sides are decorated with small representations of shipping.

465. BOX, the top beautifully inlaid in an oval with a vase of flowers and spandrels on which are designed birds and an arabesque of foliage. The interior lifts out; the tops of the divisions are ornamented with formal decoration of flowers and musical instruments. All in fine straw-work.

466. TEA-CADDY, or casket, with roof-shaped lid; the top inlaid with rural scenes, the sides and fronts with panels of flowers surrounded by arabesque ornaments. The lower portion contains two small drawers lined with brilliant, but coarse, straw-work.

467. A PATCH-BOX, with a little mirror inside, and a small engraving of a lady with fan.
Circa 1765.

468. COUNTER-BOX, the outside inlaid with a picture of a gentleman with a long pipe, and lady in the costume of 1750, sitting at a table taking tea, surrounded by a landscape. It contains four boxes, containing counters, veneered with straw, the tops being inlaid with single figures drinking and playing.
Circa 1750.

469. GLASS FLASK, covered with applied straw-work.

470. SMALL STRAW-WORK BOX, containing five shaped boxes in compartments and two lower drawers. It has a coloured engraving on the lid.
Circa 1750.

471. STRAW-WORK BOX, in the form of a book, inlaid to represent binding, with rising lid disclosing six compartments, all treated with the same geometrical inlay.

472. SMALL CASKET, of early seventeenth-century straw-work, with a coloured religious drawing inside the lid.

473. JEWEL-BOX, decorated with carnations and other flowers in straw-work.

474. CASKET, with lower drawer and rising top decorated with a pastoral scene; the sides ornamented with fine arabesques in green straw.

475. SMALL BOX, with red straw lining and looking-glass in lid. Divided into three small compartments.

476. SMALL STRAW-WORK BOX, with two inner compartments, the tops inlaid with red and white stars on a green ground.

477. LARGE STRAW WORK-BOX, with representation of a castle in an oval, and ships. Inside is a looking-glass. It is divided into compartments and ornamented with coarsely inlaid baskets of flowers.

478. JEWEL CASKET, with domed top with oval panels containing figures of St. George and satyrs.
Italian, circa 1650.

479. JEWEL CASKET, with domed top with oval panels of Adam and Eve, history of Susanna, and a battle scene.
Italian, circa 1650.

480. SATINWOOD WORK-BOX, with steel handles, fitted with gold-mounted implements, and mother-of-pearl winders.
English, circa 1810.

481. ROSEWOOD AND TUNBRIDGE WARE WORK-BOX, with an inserted engraving of a mother and child playing a harp. The box is divided into compartments.
English, circa 1795.

482. SMALL MAHOGANY BOX CABINET, containing six drawers, faced with satinwood and painted with swags of flowers, the outside being decorated with applied coloured prints in oval borders. The handles and feet are brass.

English, circa 1785. *Length,* 12½ *inches.* *Height,* 10½ *inches.*

483. PAIR IVORY CANDLESTICKS, carved with early English Empire decoration and the initials A. B.

484. OVAL TEA-CADDY, one of a pair, veneered with harewood and inlaid in front with a swag of laurelling. At the top is an inlaid and sandburnt shell.

English, circa 1780.

At this period, the different varieties of tea-caddies, often of great delicacy and taste, were innumerable; these replaced the rather larger specimens of Chippendale origin, which are described in the *Director* as "tea-chests." As the eighteenth century progressed, the use of tea in England rapidly increased, becoming gradually cheaper in price, and by the close of the century it was calculated that the consumption exceeded an average of 2 lb. per person per annum, the business being still a monopoly of the East India Company.

In 1756, Dr. Johnson wrote his famous defence of tea-drinking, but admitted that "Tea is not fitted for the lower classes, as it only gratifies the taste without nourishing the body." However, many tea-gardens were started during the second half of the century, and were much patronised by the middle classes. The German historian Archenholz, who resided in England for ten years from 1769, makes particular notice of them, and wrote in his memoirs: "The English take a great delight in the Public Gardens near the Metropolis, where they assemble and drink tea together in the open air. The number of these in the neighbourhood of the Capital is amazing. They are, however, very rarely frequented by people of fashion, but the middle and lower ranks go there often."

Fashionable ladies took tea in their own houses, and these ornamental caddies formed part of their elegant tea equipage. They were made, either very small in pairs, or with a division for the two kinds of tea, and sometimes contained a central glass sugar basin.

485. CARVED IVORY ORIENTAL CASKET, roughly painted, and dated 1831.

486. ORIENTAL DOMINO-BOX, of ebony and ivory.

487. MAHOGANY SPIRIT-CASE, containing six bottles and two glasses with gilt ornamentation. The cover, top, and front are inlaid with a decoration in the style of Adam.

English, circa 1780.

488. INLAID SATINWOOD TEA-CADDY, of hexagonal form, decorated with panels of rolled paper, coloured and gilt, and two small oval coloured prints under glass.

English, dated 1803. *Height,* 5½ *inches.*

489. SMALL CASKET, of lemon-wood, with a stippled colour engraving on the lid. The interior is fitted with small glass-stoppered bottles.

490. THREE TEA-CADDIES, of hexagonal form, decorated with finely rolled and coloured paper, termed "filigree work."

491. SATINWOOD WORK-BOX, lined with yellow satin. Decorated with painted figures of children set in ovals.

English. *Length,* 1 *foot* 1 *inch.* *Height,* 4 *inches.*

492. MINIATURE SATINWOOD CABINET, with shaped top, decorated on the outside with paintings of birds and shells; it is fitted inside with small drawers and ornamented with flowers, buildings, and figures in the Chinese manner. It rests on four gilt metal scroll feet.

English, circa 1800.
Height, 1 *foot* 2½ *inches.* *Length,* 10 *inches.* *Depth,* 6½ *inches.*

493. CREAM LACQUER WORK-BOX, with folding doors enclosing three small drawers and lift-up top fitted as a work-box; it is decorated throughout with figures in the Chinese style.

English, circa 1760. *Height,* 11 *inches.*

494. MINIATURE CREAM LACQUER CABINET, the top fitted as a work-box, a pair of doors in front enclosing four small drawers. It is decorated with Oriental figures in red and gold.

English, 1760. *Height,* 10 *inches.*

495. SMALL UPRIGHT CASKET, of octagonal shape, with rising top and ten small drawers, veneered with tortoise-shell on a red ground, inlaid with ivory butterflies, cherubs' heads, and shells.

Portuguese, circa 1710.

496. LARGE CASKET, with fall-down flap and nine drawers, veneered with tortoise-shell edged with ivory, and the original brass drop-handles. The top and sides are panelled with ivory and lines of boxwood. Probably intended for a jewel-box.

Italian, circa 1655.

497. TEA-CADDY, veneered with tortoise-shell on light yellow ground, with two compartments and tortoise-shell lids.

English, circa 1815.

498. TORTOISE-SHELL TEA-CADDY, with two cut glass bottles for tea, and a sugar basin. The top is shaped and the sides are slightly ovoid.

English, circa 1820.

499. SMALL WORK-BOX, veneered with tortoise-shell over a light yellow ground. It has barrel-shaped sides and ivory feet.

English, circa 1810.

500. SMALL CASKET, with fall-down front, containing eight drawers of tortoise-shell and ivory in oblongs and squares, the ivory bandings being engraved with black dentelling.

Spanish, circa 1660.

501. TEA-CADDY, in two compartments, with roof-shaped top veneered with light tortoise-shell on a white ground. A small silver escutcheon on the top is engraved with the initials E. G. R.

English.

502. TEA-CADDY, veneered with tortoise-shell on a white ground, with two movable tea-caddies and a sugar basin of cut glass. The top is roof-shaped and the sides slightly ovoid.

English, circa 1820.

503. MODEL OF THE STATE COACH, built by F. Godsal for the Right Hon. the Earl of Clare, Lord High Chancellor of Ireland.

The full-sized coach is the property of the Board of Education (Victoria and Albert Museum), and is at present deposited at the Dublin Museum.

John FitzGibbon (1749–1802) was the first Irishman since the Revolution at the end of the seventeenth century to hold the office of Lord Chancellor of Ireland, to which he was appointed in 1789 and raised to the peerage as Baron FitzGibbon. He was created Earl of Clare in 1795.

504. CLOCK, in ormolu case of lyre form, ornamented with chased acanthus foliage, cocks' heads, and a mask of Apollo. By Girbelin, Paris.

French, circa 1780.

505. MAHOGANY ACT OF PARLIAMENT CLOCK. The hood is circular, supported by two Corinthian columns, and follows the shape of the dial, being divided from the former by a gilt banding of pierced acanthus leaves. The dial is black with gilt numerals, the principal ones being in Roman figures and the secondary in English. The door is shaped.

Height, 4 *feet* 10 *inches.* *Diameter of hood,* 2 *feet* 6 *inches.*

The derivation of the name, "Act of Parliament clock," is uncertain. It has been associated with Pitt's Act of 1797, when a tax varying from half a crown to ten shillings was imposed upon "every clock or time-keeper, by whatever name the same shall be called." In consequence of which, for economical reasons, a cheap form of clock with clearly lettered large wooden face came into use for public places and taverns, so that the time could be easily seen; but there are known specimens antecedent to this date, a celebrated example at the India Office being about 1740. It is certain that, from about 1750, many of these clocks, mostly with black faces and the hours gilded, were made probably to evade the duty imposed on gold, silver, and glass at that time. They were all of peculiar stunted form, the short trunk on early specimens ornamented with coarse decoration in the Chinese taste, and are usually found with a recoil and seconds pendulum and the works calculated to run a fortnight.

Another and likely theory is, that about the middle of the eighteenth century, licences were only granted to posting-houses and inns on the understanding that a clock of suitable proportion and reliability was provided and hung on the premises.

An article on "Parliament Clocks," from which much of this information has been taken, was written by Ralph Edwards for *Country Life*, August 5, 1922.

(II.) TAPESTRY

By

THERESA I. MACQUOID

INTRODUCTION

A COMPLETE set of the celebrated series of twelve Renaissance Brussels tapestries, known as "Les Chasses de Maximilien," is preserved in the Musée du Louvre. The exact history of these magnificent tapestries is not known, though both M. G. Migeon and M. Paul Alfassa have exhausted every possible source of information on the subject. Twelve pen and blue-wash designs, presumably for these tapestries, and attributed to Van Orley, are also in the Louvre.

Bernard Van Orley was born about 1490, and died in 1542. He studied in Rome in the school of Raphael, becoming a great favourite of that master, whom he assisted with his tapestry cartoons, and he was also an intimate friend of Albrecht Dürer. After a few years in Italy he returned to his native country, and was made Court Painter to Charles V. His preliminary sketches for "Les Chasses de Maximilien" were evidently inspired by the famous fourteenth-century French allegorical poem, "Le Livre du Roi Modus," which even in the fifteenth century was considered to be the great authority on the observance of the methods of the Chase and the art of Venery. Among the many directions in this early poem are to be found all details for the ceremonial hunting of the stag and wild boar by hounds, as organised by a prince or great lord, the arrangement of the out-of-door repast or "assembly," as it was then termed, for the huntsmen and guests, and even minute instructions how the reward to the hounds should be given, under "Comment on dont faire la cuirée aux chiens." Van Orley must have made ample use of these descriptions for his first designs, which later he lavishly supplemented with backgrounds, mostly taken direct from the Forest of Soignes, figures, animals, and portraits of celebrities of the time—the Emperor Maximilien, with his first wife, Mary of Burgundy, being represented on several occasions. The tapestries were set in elaborate borders, the lower portion composed of marine gods, ingeniously woven so as to simulate bronze bas-reliefs, the uprights and top of flowers, fruits, and birds in natural colours, and each headed with a sign of the Zodiac; these borders are by some experts considered to have been designed by Pierre Coecke, a pupil of Van Orley.

According to the well-known French authority, M. Migeon, the story starts with "Le Chasse à l'Oiseau. Depart.," and the sign of Aries, the year commencing at Easter, at that time, in many European countries, the date of the festival varying between March 22 and April 25, the period when the sun passes the constellation of Aries. Another reason he gives for fixing the sequence are the different times that were determined for the various sports then, though these times appear to have varied, and could not be strictly adhered to in the tapestries, as all the months had to be fitted in. March and April seem to have been the season usually set apart for the killing of birds, May to October for stag hunting, and November

to January for hunting the wild boar. In the Maximilien series, February is represented by an allegory in which Roi Modus (Method) and Reine Racio (Reason) are seen enthroned in the courtyard of the ducal palace at Brussels, as it was in Charles V.'s time, moralising on the animals and their symbolical relationship with man to the assembled courtiers and huntsmen, who are all clothed in early sixteenth-century costumes.

These celebrated tapestries are known by entries in inventories and wills to have been repeated more than once in Renaissance times.

A Gobelins manufactory had existed in Paris long before it came into prominence in the seventeenth century, Henri IV. having, before his accession, shown his great interest in the weaving of tapestry by introducing Flemish craftsmen into France to teach the art in the works started at that time in the studio of the first Jean Gobelins, a merchant dyer of scarlet, whose name was not destined to become famous till a century and a half after his death.

Owing to the patronage bestowed by Louis XIV. and his Minister, Colbert, the new factory, reorganised about 1654, was eventually purchased by the State and called the Royal Upholstery Works. In 1670, on account, no doubt, of the dearth of good original designs, in consequence of commercialism forming an all-too-important factor in art, some of the best Gobelins weavers were set to reproduce early and popular cartoons, and complete sets of "Les Chasses de Maximilien," with certain alterations and modifications, according to the spaces they were destined to occupy, were woven by that factory: once for the French Minister, Colbert; three times for Louis XIV., in 1685, 1691, and 1704; twice under Louis XV., in 1718 and 1723; and again later in the eighteenth century for the Princesse de Conti, Le Comte de Toulouse, and Le Duc d'Autin; the borders differing in most of these reproductions.

The set made for Colbert was described in the inventory taken after his death in 1683, as of "haute lisse [worked on a vertical loom] avec or." While the royal inventory, drawn up after Louis XIV.'s death in 1715, included two complete sets of the Gobelins reproductions, which by their descriptions must have been accurate copies of the Renaissance models, including the borders of marine gods, flowers, fruits, and the signs of the Zodiac, though woven in "basse lisse" (on a horizontal loom), in silk and wool, without gold.

During the many vicissitudes of lengthy wars and revolutions from which France had suffered, much of their fine tapestry perished or was wantonly destroyed, being even systematically unravelled and burnt for the value of the metal threads.

The three exceptionally fine and interesting panels, Nos. 1, 2, and 4 (*Plates* 101, 102, and 104), placed by Lord Leverhulme in the Tapestry Room in the Art Gallery, are without doubt survivals from one of the sets woven by the Gobelins factory of the famous "Chasses," adapted and curtailed to fit some special room, and placed within

typical borders of the eighteenth century. The three, taken in their original Renaissance order, and allowing for the missing months, are:

"Juin. Scorpio. La Curée" (The Quarry). *Plate* 104.
"Juillet. Leo. Le Rapport" (The Report). *Plate* 101.
"Octobre. Cancer. Le Repas de Chasse" (The Hunting Meal).[1] *Plate* 102.

In the Tapestry Room, however, they are not hung in this order, and are supplemented by two other most interesting Gobelins copies from "Les Mois Lucas," Nos. 3 and 5 (*Plates* 103 *and* 105).

The "Mois Lucas" were so named from their attribution to the Dutch artist, Lucas Jacobsz, called Lucas van Leyden, who was born in 1494, died in 1533, and, like Van Orley, was a close friend of Albrecht Dürer. As a painter he was regarded in his time as somewhat of a copyist, and "Les Mois" much resemble in form, detail, and general colour the famous "Chasses de Maximilien."

The first Gobelins copies of "Les douze Mois de Lucas" were taken from the original models, with their fine Renaissance borders and signs of the Zodiac, belonging to the Crown. These were given by Philip IV. of Spain on the occasion of the Treaty of the Pyrenees in 1659 to Cardinal Mazarin, who at once presented them to King Louis XIV. A reproduction of the complete set was made while the manufactory was under the direction of the artist, Le Brun (from 1662 to 1690). Other sets in 1712 and 1733, and later in the century numerous favourite panels from the series, appear to have been reproduced for *entrefenêtres*, as well as in pairs and even single panels, placed in the characteristic woven frames of that time.

The two Gobelins panels hanging in the Tapestry Room are taken from:

"Avril. Taurus. La Musique" (The Concert).
"Juillet. Leo. La Chasse à l'Oiseau" (Hawking).

The colours employed in the original Renaissance tapestries are strong, but without being the least crude. The most powerful tone was a certain shade of carmine-red, which attained its greatest perfection during the first twenty-five years of the sixteenth century. In the Gobelins reproductions much silk was used, a fresh gamut of colour was introduced in more frivolous taste, including all the delicate lilacs, pinks, and azures that were being employed on fine clothes at that time. The Gobelins factory dyed their own wool, importing the best quality from England, while the weaving silk was mostly supplied from Lyons ready dyed.

1. THE REPORT. (A Gobelins Reproduction of "La Rapport. Juillet," of "Les Chasses de Maximilien.")

The centre of the picture is occupied by an oak tree, spreading from right to left, on which are perched various birds, the bare brown trunk being skilfully concealed

[1] Reproductions of this whole Renaissance series, with small prints of the first designs by Van Orley, are held by the Curator of the Art Gallery, and will be found most interesting to study for purposes of comparison with the three panels in the Tapestry Room.

by creepers. Four huntsmen are explaining the whereabouts of the stag. They are all cross-gartered, and one is dressed in brilliant red-slashed hose, puffed sleeves, and red hat; he has a horn slung from a baldrick, and is holding two large hounds in a leash. Another, dressed in a rose-coloured jacket with blue hose, has a broad hunting knife hanging from his hips, and holds a bloodhound.

The three mounted gentlemen on the right, listening to the Report, are clothed in full Maximilien costume, with large puffed shoulders and fluted skirts; the principal wears an undercap to his hat, and carries a whip with a long lash coiled round it. The background, most delicate in colour and treatment, shows a pond and a monastery, with a church set among trees, the rushes round the pond being beautifully drawn, and the distant trees most true in their perspective values.

This panel of silk and wool, though much curtailed from the original cartoon of July of "Les Chasses," the principal figures having been reversed from left to right and a procession of monks in front of the monastery omitted, is exactly similar to the Renaissance tapestry in detail. The surrounding woven frame is in the style of the early eighteenth century. *Plate* 101.

Length, 11 *feet* 4 *inches.* *Height,* 13 *feet* 8 *inches.*

2. THE HUNTING MEAL. (A Gobelins Reproduction of "Le Repas de Chasse. Octobre," of "Les Chasses de Maximilien.")

Here are seen the preparations for an elaborate meal in a forest, with servants unpacking the food and placing it on silver platters; a silver cup, with cover of well-known sixteenth-century design, is displayed on the table, which is covered with a white cloth and surrounded by gentlemen and retainers, all dressed in the height of brilliant Maximilien fashion, the prevailing colour being rose-puce, a shade peculiar to the time these Gobelins tapestries were being woven. Great artistic skill is shown in the action of the figures and the drawing of the legs, particularly noticeable in the two servants in the foreground, one of whom is cooling the wine by dipping the "pilgrim bottles" in a brook, and the other advancing bearing a silver cup and cover. Beyond them is another serving-man in a dress of broad stripes of light and dark puce and a napkin over one shoulder, handing a dish and platter to a boy for some guests assembled at a table in the background. At the head of the large table are two evidently important personages in animated conversation, and in the centre foreground can be seen the same three dogs portrayed in "The Report."

This panel of silk and wool resembles the Renaissance model in every detail, with the exception of being surrounded by a woven frame in the style of the early eighteenth century. *Plate* 102.

Length, 15 *feet* 6 *inches.* *Height,* 13 *feet* 8 *inches.*

3. THE CONCERT. (A Gobelins Representation of "Le Concert. Avril," of "Les Mois Lucas.")

It represents a pastoral scene. A lady in the richest Renaissance costume—which, though only woven in yellow silks, wonderfully maintains the illusion of metal thread—is seen seated on the grass under a tree, holding a wreath, with two attendants who are playing a cithern and mandoline, while a man is singing and beating time with his hand. Another woman in a red dress, with most elaborately puffed sleeves, is picking flowers and putting them into a basket. The background is composed of a landscape in Flanders, with a palace overlooking a canal or lake, over which a boat is being ferried with passengers, one of whom is playing a flute; there are also numerous small figures illustrative of country life, sheep, cows, and a dog, with a farmyard in the distance. Much fine silk has been used in the weaving of this panel, which is considerably curtailed from the original design. *Plate* 103.

Circa 1730. *Length,* 10 *feet* 4 *inches.* *Height,* 13 *feet* 4 *inches.*

1. THE REPORT. (A Gobelins Reproduction of "La Rapport." From "Les Chasses de Maximilien.")

2. THE HUNTING MEAL. (A Gobelins Reproduction of "Le Repas de Chasse," of "Les Chasses de Maximilien.")

3. THE CONCERT. (A Gobelins Representation of "Le Concert." From "Les Mois Lucas.")

4. THE QUARRY. (A Gobelins Reproduction of "La Curée." From "Les Chasses de Maximilien.",

5. HAWKING. (A Gobelins Representation of "La Chasse à L'Oiseau." From "Les Mois Lucas.")

4. THE QUARRY. (A Gobelins Reproduction of "La Curée. Juin." From "Les Chasse de Maximilien.")

On the right is seen a ring of huntsmen and hounds, the latter being restrained with difficulty from advancing on the quarry or umbles, which have been spread out on a cloth for their reward; a gentleman dressed in the height of Maximilien fashion is keeping them away with two steel rods. Both in the original tapestry and design the huntsmen and dogs formed a complete circle, but here the right portion is omitted, which included a house with numerous spectators looking out of the windows.

The left side is occupied by two belated members of the hunt, with a hound who has a distinguishing brand-mark on his body. These men are in fine action, brilliantly dressed in red rose, and are hastening to the scene. On the opposite hillside are depicted several incidents of the hunt; a stag can be seen leaping in the air, surrounded by hounds and huntsmen, and a man is holding up a portion of the entrails on a spear to some dogs. In the valley are admirable representations of tilled fields, woods, and many small figures, some on horseback. This Gobelins Reproduction, though curtailed, closely follows the original Van Orley design. *Plate* 104.

Length, 13 *feet* 4 *inches.* *Height,* 13 *feet* 4 *inches.*

5. HAWKING. (A Gobelins Representation of "La Chasse à l'Oiseau." Juillet." From "Les Mois Lucas.")

In the centre a lady is represented seated on a white horse, caparisoned with red harness and tassels. She bears a hooded falcon on her wrist, and is richly dressed, wearing the flat feathered hat over a cap of the fashion of 1520. She is accompanied by a gentleman on horseback and a groom on foot; the latter, magnificently clothed in slashed trunk hose, capacious sleeves, and short cloak, is holding a stick in one hand and dead birds in the other. The dresses of the three attendants at the back are of the curious pink-puce colour that so much prevails in Gobelins tapestry of this time. Behind the riders is an apple tree in fruit, which cleverly carries up the composition of the figures. In the background can be seen children bathing in a pool and haymakers cutting the grass; in the foreground are two white dogs and a rabbit in the long grass. This panel excels all the others in firmness of stitch and brilliancy of colour. Much silk was employed in all fine Gobelins tapestries, which accounts for the varied and delicate soft tones. The borders of all these tapestries consist of a framing, in the style of the early eighteenth century; the corners containing a baroque treatment of cornucopiæ, from which issue bunches of flowers or fruit, and elaborate golden pateræ on a blue ground. *Plate* 105.

Length, 8 *feet* 3 *inches.* *Height,* 13 *feet* 3 *inches.*

A manufactory of tapestry must have existed in England by the fourteenth century, as in 1392 the Earl of Arundel disposed by will of the hangings of his castle, which are mentioned as of blue tapestry with red flowers, made in London. Richard II. possessed tapestries, and Edward IV. passed a law for the regulation of this manufacture. In Henry VIII.'s reign, a factory was established in Warwickshire by William Sheldon and Robert Hicks, and the Mortlake Tapestry Works were started during the reign of James I. by Sir Francis Crane, a skilful artist, who designed many of the cartoons, some bearing his monogram.

Great success attended this manufactory, which attracted many experienced weavers from Flanders, the weaving of faces particularly being paid for at a very high rate, and it was greatly patronised by the king, his son (afterwards Charles I.),

the Duke of Buckingham, and many of the nobility. Both Van Dyck and Rubens are known to have worked for the Mortlake Factory, and about 1623 an artist, Franz Cleyn, who had been in the service of Christian IV. of Denmark and had left his Court to study in Italy, was attached to the works as a special designer, his cipher signature, F. C., being frequently taken for that of Francis Crane. James I. granted Cleyn a house, with an annuity of £100 for life, which sum was later increased to £250. This artist's most popular designs were those of the story of Hero and Leander, of which an early set, with much gold thread introduced, is preserved in the Royal Collection at Stockholm.

The Civil War that commenced in 1642 checked all artistic production in England for a time, but later, under the direct patronage of Charles II., tapestry decoration once more became very popular. Sir Francis Crane died in 1638, and was followed as director by his brother, Captain Crane, Sir Sackville Crow, and many others in quick succession, but after the Restoration the manufacture had passed its zenith, and though still actively engaged through William and Mary's reign, various adversities and bad debts, even in spite of the heavy tax placed on the importation of all foreign tapestries, caused the works to be permanently closed down about 1703.

Other works were started at Fulham, Soho, and Exeter, but the first of these manufactories must have come to an end in 1755, as a catalogue was issued then announcing the sale of the entire stock of the Fulham Manufactory, which took place in April of that year. It included tapestry hangings, large and small carpets, screens, backs and seats for chairs, etc., all advertised as finished in the highest perfection, after the manner of the royal works at Chaillot and the Gobelins at Paris.

Lord Leverhulme placed in the Masonic Room an interesting set of the Hero and Leander tapestries, repeated about 1665, by the Mortlake Factory, with but slight modifications from the original cartoons of Franz Cleyn. The borders, however, differ greatly from the first designs.

The series closely follows the mythological story as given in the poem of Hero and Leander, commenced by Christopher Marlowe and finished by George Chapman, which was republished continually between 1598 and 1637.

Leander, a youth of Abydos, was deeply in love with Hero, a priestess of Aphrodite, in Sestos, and swam every night across the Hellespont to visit her, directing his course of over a mile by the lamp that burnt on the top of her tower, and returning at daybreak. But one stormy night the light was extinguished, and Leander perished in the waves. Next morning his corpse was washed ashore on the coast of Sestos, whereupon Hero cast herself into the sea and was drowned also.

SERIES OF SIX MORTLAKE TAPESTRIES. THE STORY OF HERO AND LEANDER.

(Repeated, about 1665, from the original designs of Franz Cleyn.)

6. Represents the first meeting of the lovers at the yearly festival, outside the temple of Venus, at Sestos. Hero is dressed in a fanciful costume of floral embroideries, and Leander in a blue tunic and red cloak. The figure of Love as Cupid can be seen in the air, shooting an arrow at Leander's heart.

"Thence flew Love's arrow with the golden head,
And thus Leander was enamoured."

(*Dyce's version of Marlowe's poem.*)

Length, 10 *feet* 2 *inches.* *Height,* 9 *feet* 3 *inches.* *Plate* 106.

7. Probably intended to represent Leander's parents reasoning with him, and suggesting Hero should be brought secretly to Abydos to be married, in a ship belonging to his father, which can be seen ready to sail.

"Throughly rigg'd and mann'd
To waft her safely to Abydos strand."

On the left is a soothsayer, warning Leander, and an idea of approaching autumn is given by the appearance of the hills, and the trees with withering leaves.

"His secret flame apparently was seen,
Leander's father knew where he had been,
And for the same mildly rebuk'd his son,
Thinking to quench the sparkles new-begun;
But Love, resisted once, grows passionate,
And nothing more than counsel lovers hate."

Length, 16 *feet* 6 *inches.* *Height,* 9 *feet* 6 *inches.* *Plate* 107.

8. Shows Leander entering the Hellespont at Abydos, preparing to swim across to Sestos, conducted by Love in the form of a Cupid, who is bearing a lighted torch and pointing to Hero's tower. Leander's red and blue garments are on the bank by his sister, who is imploring him not to venture forth. A crescent moon, strangely depicted in the sky, is reflected in the water. The modelling and rendering of the flesh are remarkable in both Leander and Cupid.

"Oh, Hero! Hero! thus he cried full oft,
And then he got him to a rock aloft,
Where having spied her tower, long star'd he on't,
And pray'd the narrow toiling Hellespont
To part, in twain, that he might come and go,
But still the rising billows answered 'No.'
With that, he stripp'd him to the ivory skin,
And crying, 'Love, I come,' leap'd lively in."

Length, 8 *feet* 7 *inches.* *Height,* 9 *feet* 6 *inches.* *Plate* 108.

9. Leander is here represented swimming the Hellespont. The transparency and ripples of the water are rendered with remarkable fidelity and tenderness of colour. He is making for Hero's tower, the circular porch of which can be seen on the left hand of the picture. On the bank are a date palm, to suggest the locality, Leander's discarded garments, and his sister, who is invoking Providence for her brother's safety. The girl's figure is beautifully drawn, her hair most elaborately dressed, being plaited and interwoven with red ribbons, as in the preceding panel. She wears a red surcoat over a blue skirt, conforming to the costume of 1625, treated in a pseudo-classical manner.

"And to his sister, kind Hermione,
(Who on the shore kneel'd, praying to the sea
For his return,) he all love's goods did show,
In Hero seis'd for him, in him for Hero."

Length, 7 *feet* 3 *inches.* *Height,* 9 *feet* 6 *inches.* *Plate* 109.

10. Shows the safe arrival of Leander at Hero's tower. She is seen looking through the half-open door, and is wearing the same embroidered flowered dress as before. Her woman attendant is beckoning her with one hand, and with the other pointing to Leander, who is grasping the step.

The transparent water is here again most vividly portrayed, particularly where the foam surmounts Leander's leg, that is lifted up out of the waves. His hair is long and twisted round his head, described by Marlowe as "Dangling tresses, that were never shorn."

> "Breathless, albeit, he were, he rested not
> Till to the solitary tower he got."

Length, 11 *feet* 5 *inches.* *Height,* 9 *feet* 6 *inches.* *Plate* 110.

11. Here the final catastrophe is shown. A storm has arisen which has extinguished the guiding light. Leander has succumbed to the waves, and lies dying on the rocks of the shore at Sestos. Cupid looks on sadly with his extinguished torch and broken bow. Hero, still depicted in the same embroidered dress, with a cloak flying in the wind and her attendant servant, is bewailing his death. The sun is rising on the horizon, and Hero's tower is seen on the left.

> "Thus cried she; for her mixed soul could tell
> Her love was dead. . . .
> She fell on her love's bosom, hugg'd it fast,
> And with Leander's name she breath'd her last."

Length, 13 *feet* 6 *inches.* *Height,* 9 *feet* 6 *inches.* *Plate* 111.

These tapestries, woven *circa* 1663, were from the original designs of Franz Cleyn, who was attached to the Mortlake Factory in 1623. All the figures show extreme correctness of outline, and such minutiæ as sandals, sleeves, and folds of the draperies are given with great certainty and knowledge. The borders represent an arrangement of various flowers, intersected with scrolling and oval medallions, containing small classical figures, and vary somewhat from the earlier borders, notably so from the set of this series preserved at Stockholm. These tapestries have been most carefully repaired and restored.

In addition to this series of six Mortlake Tapestries, there is also in the Masonic Room:

12. Probably intended to represent Queen Anne as a semi-classical figure typical of Peace and Abundance. She is seated in a garden under a high canopy of drapery, and is receiving offerings from figures symbolical of the three continents—Europe, Asia, and Africa.

This tapestry was one of three pieces formerly at Castle Howard. The other two pieces also represent Queen Anne, once as Bellona, holding four sceptres, and again seated on her throne with a General beside her.

English, circa 1708. *Length,* 11 *feet* 10 *inches.* *Height,* 9 *feet* 5 *inches.* *Plate* 112.

It is difficult to fix a date for the first manufacture of decorative tapestry in foreign countries, but it is certain that towards the end of the twelfth century Flemish weavers were employing both high and low warp looms, and that they were even at that time most expert dyers, procuring their best and finest wool from England. The art also developed quickly in France, Spain, and Italy, but Flanders, under the wealthy government of the Dukes of Burgundy, remained the flourishing centre of weaving for a long period, industries being started at

6. MEETING OF HERO AND LEANDER.

7. LEANDER AND HIS PARENTS.

8. LEANDER ENTERING THE HELLESPONT.

9. LEANDER SWIMMING THE HELLESPONT

intervals in various places, such as Arras, Oudenarde (this town being particularly noted for verdure and landscape subjects), Lille, Bruges, and Brussels; all the nobility of Europe coming to purchase their hangings from these Flemish towns. Famous artists were employed for designing the cartoons, and gold and silver threads were frequently woven in to enhance their value.

The English have always been important patrons of tapestry of both foreign and home manufacture, and the amount of it mentioned in early wills and inventories is amazing.

Evelyn, in 1683, after visiting the Duchess of Portsmouth's apartments at Whitehall, wrote in appreciation of French tapestry:

> "Here I saw the new fabriq of French tapissry, for designe, tendernesse of work, and incomparable imitation of the best paintings, beyond any thing I had ever beheld. Some pieces had Versailles, St. Germains, and other palaces of the French King, with hunting, figures, and landskips, exotic fowls, and all to the life rarely done."

Early Flemish tapestries are rarely to be seen outside the great museums, but Lord Leverhulme hung some interesting and very decorative panels of seventeenth-century Brussels work in the various entrances and lobbies to the Gallery, and these form a delightful and restful background for the furniture placed beneath them.

TAPESTRIES NEAR EAST ENTRANCE.

13. A Pastoral Scene, representing a group of peasants, two of whom are dancing. In the centre is a fountain, at which another figure is about to fill a pail. The landscape is wooded, and at the right can be seen a house surrounded by a park. It is bordered in a frame of acanthus pattern, woven to imitate gold.

Flemish, circa 1685. *Length,* 17 *feet* 3 *inches. Height,* 9 *feet* 11 *inches.*

14. A Mythological Scene, representing the goddesses Minerva, with armour, and Ceres, with a cornucopia of fruit and a sheaf of corn; and Bacchus, who is wreathed with vine leaves and is holding a pitcher in one hand and clinging to a vine with the other. They are greeting the arrival of Ulysses the wanderer. The border is composed of bold terminal figures, cartouches, and cornucopia; on the top is a cartouche with the inscription:

SAPIENTA
ALIMENTA . ANI
MALIUM . PRAE . PARAT

Brussels, 1650. *Length,* 10 *feet* 3 *inches. Height,* 12 *feet* 7 *inches.*

15. A Landscape, with a ruined castle, river, and waterfall, and a small figure of a man in a red garment seated on the right. The plants in the foreground are finely executed; and the water round the castle, with the path leading up the hill, admirable in their atmospheric effect.

At the top is a graceful festoon of red and pink flowers centering in a small blue cabochon. The panel is set in a framing of red leaf pattern on a convex moulding.

Mortlake, 1675. *Length,* 10 *feet* 2 *inches. Height,* 11 *feet* 4 *inches.*

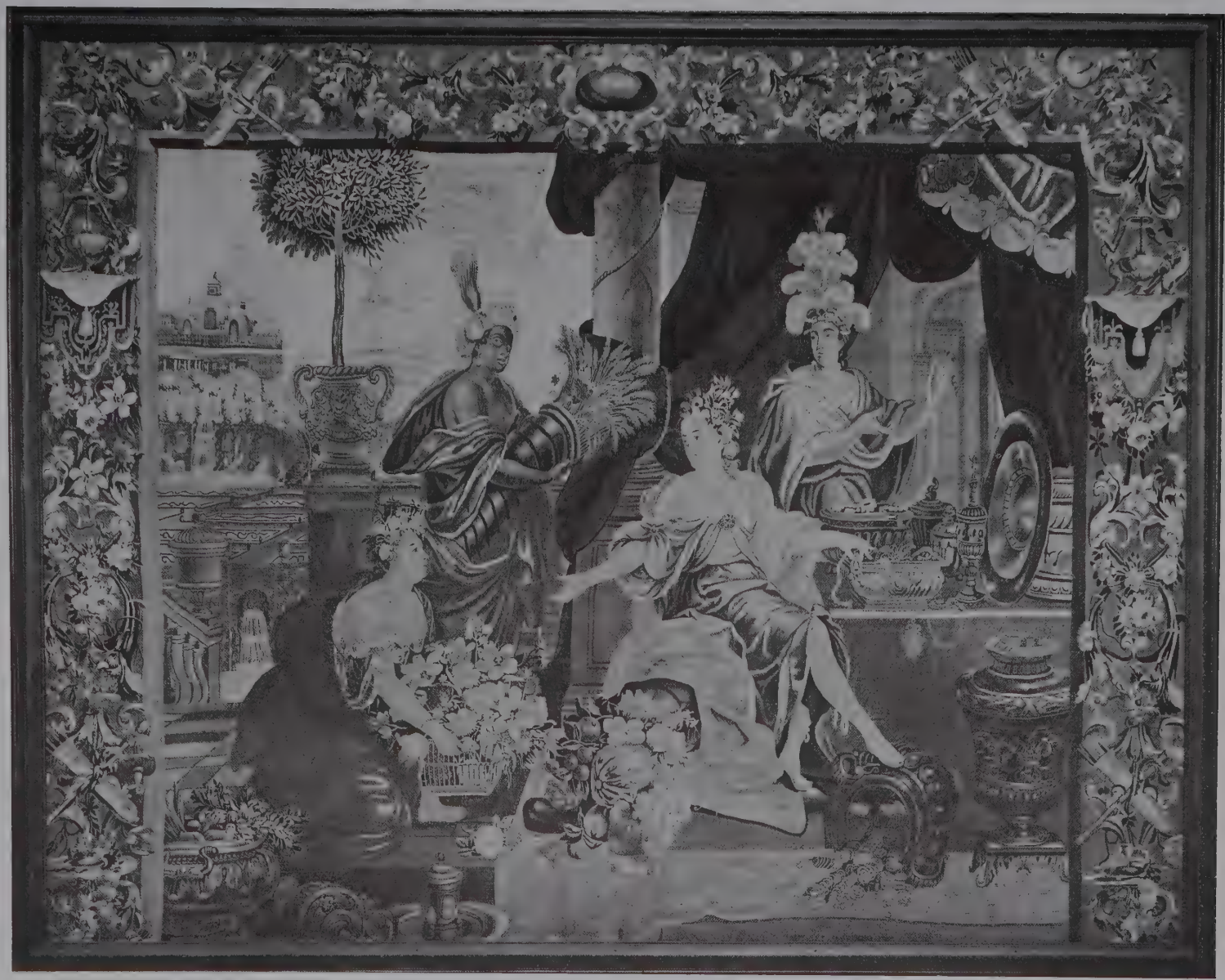
16. One of a series of Tapestries representing a Triumph of a Roman Emperor. On the left are Eastern captives. In the centre, the Emperor is depicted seated in a quadriger drawn by four white horses, on the right are soldiers carrying trophies. The top and bottom borders, of festoons of flowers and fruit, are beautiful and original to the tapestry; the side borders, though interesting, come from another panel.

Brussels, circa 1570. *Length,* 14 *feet. Height,* 10 *feet* 7 *inches.*

In the Napoleonic Room are to be seen a picture of Napoleon I. in full State costume, which is probably of contemporary Gobelins manufacture of about 1808, when several of these portraits are known to have been woven by this State manufactory; and another picture, all composed of brilliant reds and creams, of a young person with a musical instrument, wearing an Oriental costume; also an exceptionally fine chair-back of Beauvais tapestry, showing a young girl in pink on a dark Du Barri rose ground, interspersed with flowers and fruit.

10. ARRIVAL OF LEANDER AT HERO'S TOWER.

11. DEATH OF LEANDER.



12. QUEEN ANNE REPRESENTED AS A SEMI-CLASSICAL FIGURE.

25

53

60

25, 53 and 60. THREE LONG PANELS OF NEEDLEWORK, PROBABLY BED VALANCES.

(III.) NEEDLEWORK

By

THERESA I. MACQUOID

INTRODUCTION

THE materials, designs, and stitches employed in the making of very early embroideries, and those mentioned in the Old Testament, must remain entirely a matter of conjecture, though we know such things existed, and pieces of Egyptian and Coptic work of the third century have, almost miraculously, been preserved. Pliny relates that Homer mentions embroidered robes in 800 B.C.; Attalus II., King of Pergamum, who ruled 159–138 B.C., is by tradition reputed to have been the inventor of gold embroidery; Virgil, towards the end of the last century B.C., uses the term *Acu pingere,* painting with the needle; and Adelme, Bishop of Sherborne, who died in 709, eulogised in a Latin poem the needlework done by the women of England at that time.

For a long period after the fourth century A.D. the designs and materials for needlework were inspired by the Art of the Byzantine Empire, and it was not till approximately the middle of the twelfth century that different styles of embroidery began to develop in the various countries. England always ranked high with this art, which was practised by persons of every degree, even men, and by the thirteenth century the ecclesiastical needlework of this country attained to great perfection, being eagerly sought after and most highly prized by other nations. In addition to vestments, mitres, copes, and altar-cloths, the women also embroidered hangings, banners, scarves, and heraldic devices for the rich surcoats and mantles, portions of which are to be seen in continental museums. Some of the Standards must have involved a great deal of labour, for as late as Henry VIII.'s reign the King's Standard was 8 or 9 yards in length, and even that of a Knight was permitted to be 12 feet long. A great deal of fine work was accomplished in England during the Middle Ages, though much of the ecclesiastical embroidery must have been destroyed at the Dissolution of the Monasteries. Inventories of the sixteenth century prove how many costly embroidered bed-hangings were made at that time, and the clothes of English Royal personages and their Court in the time of Henry VIII. and Elizabeth are described as having been literally covered with rich embroidery, into which both real and imitation jewels were introduced. In the young Duke of Richmond's inventory, taken in 1527, countless garments, robes, and doublets are enumerated, some stated to be "embroidered all over with golde"; and a list of Katherine of Aragon's effects, taken shortly after the divorce, mentions a blue velvet bed and counterpane embroidered with roses and her initials crowned, and two cloths of "needill worke." She was an accomplished worker herself, and, when Queen, granted a Charter to an Embroiderers' Company, who started a Hall in Gutter Lane, London, and in the list of her goods there is an entry of "Two working stools of iverye, the one within the other, and one case for them boothe, with certeyne necessaries of iverye belonging to the same."

It is uncertain where the needles for all this work came from. Prehistoric needles of fish-bone, ivory, and bone have been discovered among the relics of Swiss lake dwellings; some bronze specimens were found in Herculaneum and Pompeii, but there are conflicting statements as to when steel needles were first used for embroidery. They are generally supposed to have been introduced into Europe by the Moors, and there is a record they were being manufactured in Nuremberg as early as 1370. Fuller and Stow state that needles were sold in Cheapside during the reign of Queen Mary, having been made by a Spanish negro "who would teach his art to none." They are also reputed to have been made in London by an Indian native in 1545, and in small quantities early in Elizabeth's reign by a German who was the first to instruct the English in the making of "Spanish needles," but no regular manufacture appears to have been started in this country till about 1650; a Charter of Incorporation dated November 1656 being the first granted to a Needle-makers' Company by Oliver Cromwell when Lord Protector. It must, therefore, be presumed that the greater part of the needles employed in the wonderful work produced in England before that time were imported from foreign countries.

The origin of silk is also lost in remote antiquity, but one may assume it was the production of the so-called Chinese mulberry moth, one of the Empresses of China, as far back as 2640 B.C., having encouraged the cultivation and rearing of those worms and the reeling of their silk. In Rome towards the beginning of the Christian era, raw silk was reputed to have been worth its weight in gold, and the weaving of it prohibited for a time. It is also an usually accepted fact that Justinian, Emperor of the Eastern Roman Empire in the sixth century A.D., was instrumental in introducing the knowledge to Europe through two Persian monks who, while residing in China, became secretly conversant with the mysteries of silkworm rearing, and conveyed some eggs concealed in a hollow bamboo cane back to this Emperor: these eggs are reputed to have been sufficient to supply eventually all the different kinds of silkworms to the various nations of the Western world. The rearing of the worms appears to have been successfully carried out in Persia, Greece, and Italy, and fairly so in France during the sixteenth and seventeenth centuries; while James I. made many efforts for their propagation, and also for the planting of the necessary mulberry trees to provide them with nutriment, both in England and her Colonies, particularly Virginia, where the settlers were urged by threats of penalties as well as promises of rewards to start the culture. Celia Fiennes in 1696 mentions in her journal that she saw attached to Mr. Newbury's house, near Dorchester, "A long low building for silkwormes." None of the English schemes, however, proved to have anything but a fleeting success, and it is therefore probable that most of the silks and metal threads used in this country were imported with the needles from abroad.

Wool has been from early times an essential product and industry of England, and the primitive Britons who first learnt spinning and weaving of wool from the

Romans, soon established a reputation of their own for this craft, and particularly for the fineness of their spinning. The early method of dyeing wool in this country was no doubt merely a crude staining by the means of concoctions of different fruit juices, barks, leaves, and flowers, quite unlike the records Pliny has left of the methods employed by the Egyptians in the first century B.C. The science of dyeing is known to have been greatly cultivated in Italy at the commencement of the thirteenth century, but it was from Flanders that Edward III. imported dyers to teach the knowledge in England, though no Dyers' Company was incorporated until 1472. In the seventeenth century the colour scarlet became popular all over Europe, being introduced by the Spaniards, who had taken careful note on landing in Mexico in 1518 of the great amount of red cochineal dye employed by the natives. In 1620 a Dutchman further improved the shade by a secret process he had discovered, and this new scarlet wool was produced in vast quantity at the Gobelins Works in Paris, and by 1645 at the English Dyeworks in Bow. Unfortunately many of the colours employed on early English needlework were extremely fugitive, as can be seen by examining the backs of the embroideries.

There is but little to be found written during the seventeenth century relating to needlework, and it is only by occasional allusions in old diaries, inventories, and letters that any correct idea can be formed of the materials employed at different times and the purposes for which the work was intended. Lady Anne Clifford, in her diary of 1617, speaks of the Irish-stitch cushion she is working on fine canvas as "her chief help to pass away the time," and in 1619 she gives away a cloth-of-silver cushion, embroidered with arms, "all one with stripes of tent-stitch." This lady, when a child, is known to have kept silkworms, by an entry in an account book of the purchase of some for her, costing five shillings. In the will of Rebecca Booth, dated 1662, she leaves her sister "My cross-stitch suete of stools and chairs." Richard Shorleyker, in 1632, published a book of patterns for transfer, which include borders, animals, birds, flowers, fishes, etc., and gives directions how "The Worker may contrive any worke, Bird, Beast, or Flower into bigger or lesser proportion according as you shall see cause"; and also says, "They will fitly serve to be wrought some with Gould, some with silke and some with Crewell or otherwise at your pleasure." Another small book of work designs, published in 1640, called *The Needle's Excellency*, "A new book wherein are divers Admirable Workes wrought with the Needle for the pleasure and profit of the industrious," has numerous descriptive poems that give valuable information, and prove clearly the popularity of the art at that date; also that pattern books must have been fairly common even then, for the author, John Taylor, says at the close of one of his poems, that if the patterns in his book are

> "Too hard for meane capacitie to reach
> So for weake learners, other works here be
> As plaine and easie as are A.B.C."

Another verse commences :

> "Flowers, Plants, and Fishes ; Beasts, Birds, Flyes and Bees,
> Hils, Dales, Plaines, Pastures, Skies, Seas, Rivers, Trees ;
> There's nothing neere at hand, or farthest sought,
> But with the Needle may be shap'd and wrought."

He also establishes many of the fanciful names that were assigned by that date to various stitches in another poem, as follows :

> "For Tent-worke, Raised-worke, Laid-worke, Frost-worke, Net-worke,
> Most curious purles, or rare Italian Cut-worke,
> Fine Ferne-stitch, Finny-stitch, New-stitch and Chain-stitch,
> Brave Bred-stitch, Fisher-stitch, Irish-stitch and Queen-stitch,
> The Spanish-stitch, Rosemary-stitch, and Moss-stitch,
> The smarting Whip-stitch, Back-stitch and the Crosse-stitch—
> All these are good and these we must allow,
> And these are everywhere in practice now."

Later, countless other names were perpetually being coined, such as Virgin's Device, Bow, Satin, Feather, Lace, Flame, Point Chenille, Point Tresse, etc., many of the same stitches being named quite differently in the various countries where they became popular. Petit-point was practically identical with small tent-stitch. Long-stitch is frequently found described as satin-stitch, and cross-stitch subdivided up into several varieties, such as Persian, Long, Slanting, Damask, etc. Tapestry-stitch was originally very small and upright, in imitation of weaving. At the Victoria and Albert Museum, in the Textile Department, these stitches have been classified, and framed examples can be seen of many of them in the making ; it is impossible to describe or even name the infinite number that have been devised for working on the various materials.

Besides complete sets of wall- and bed-hangings, needlework pictures to adorn chimney breasts, chair coverings, tablecovers, and carpets, the ladies of the seventeenth century also turned their attention to innumerable smaller pieces of ornamental work, such as boxes, caskets, comb-cases, bookcovers, purses, glove gauntlets, cushions, and portions of dresses, and that there must have been a market in early Stuart times for such things is clear by an entry in Sir Henry Slingsby's diary of 1613 : "Bought in the Exchange one pfumed satton bage, imbrotherede with silk and gold and lynned with taffatie and one combe-case Lynnede with grene velvett furnisht with glasse combes and brush." Many examples of seventeenth-century bead and needlework toys, sprays of flowers, and embroidered shoes, can be seen in the London Museum.

Lord Leverhulme was much interested in needlework, and has placed many interesting specimens of such smaller objects in the Art Gallery, notably the case in the Tudor Room, which contains some remarkable examples of fine silk embroidery, including a muff-cover said to have been worked by Mary Queen of Scots, a dated Bible-cover of 1632, gloves and small boxes. Another cabinet

upstairs contains some interesting shoes and French beadwork. But for the most part the diverse and brilliant collection he has formed consists of caskets, boxes, some exceedingly fine long strips of pictorial Tudor petit-point, which probably originally formed part of bed hangings; and a most varied series of framed needlework, comprising Stuart mirror-frames, portions of caskets, complete miniature pictures in silk, petit-point, and beadwork; which apart from the ever-varying colours and absorbing interest of their subjects, form a delightful background, giving a vivacious sense of life to the dark oak and walnut furniture placed in the Tudor and Stuart Rooms. The later needlework consists of hangings, screens, pictures, and many samplers, extending to the end of George III.'s reign.

The delicate and minute stitches in much of this early needlework are most remarkable, frequently requiring a magnifying-glass to be fully appreciated, and that this fine embroidery must have tried the eyes of the workers is evident from another entry in Sir Henry Slingsby's accounts of 1631: "Ffor 6 paire of Specktacles to give away amongste my daughters."

Specimens of different stitches in imperfect condition, on one piece of linen, exist, that can be assigned to Tudor times, but few completed English samplers dating before the first part of the seventeenth century appear to have survived. That they were made in the sixteenth century seems certain from an allusion to one in Act II. of *Titus Andronicus*, produced as a play in 1594, and in *A Midsummer Night's Dream* of the following year, Helena addresses Hermia:

> "We . . . Have with our needles created both one flower
> Both on one sampler, sitting on one cushion."

From early times needlework was considered to be a most necessary part of a girl's education, whether she had an aptitude for it or not, and the finished sampler a test of this branch of her instruction. Mrs. Hutchinson, who was born in 1620, when writing the memoirs of her husband, mentions her own childhood, and states that at the age of about seven she had at one time eight tutors in several qualities, one of them for needlework; but goes on to say, "and for my needle, I absolutely hated it."

Lady Halkett, in 1640, says that when she was a child, "A gentlewoman was kept to teach her and her sister all kinds of needleworke." Evelyn, in 1687, remarks of his daughter, Susanna, that "She had an extraordinary genius for whatever hands can do with a needle." In Georgian times Mrs. Papendiek writes in her journal that at her first school, where she went in 1773, "Every kind of needlework, both useful and ornamental, was taught. Embroidery in coloured silks being taught in the first line of perfection." The later samplers are frequently found with the teacher's initials as well as those of the pupil, and in addition to floral borders, devices, alphabets, and numerals, frequently have a verse of poetry, generally of most morbid and pessimistic character, while others, austere in type with no frivolous relief, have merely the Commandments or the Lord's Prayer worked

on a plain background. Narcissus Luttrell mentions in his diary of 1692, "That a citizen's widow has died and left to the Queen, Divers fine velvet embroidery cushions, with the Lord's Prayer and Commandments work'd in them by herselfe."

There is a picture by Morland, in the Wallace Collection, of parents visiting a boarding-school and examining the pupils' samplers. Sampler maps do not appear to have been made before the first half of the seventeenth century, and are usually found dated.

Raised work, or stumpwork, came into fashion late in Elizabeth's reign, and was introduced either from Germany, Spain, or Italy, these countries all being celebrated for it at that time. The pictorial effect of raised work was probably first suggested by Sicilian linen with thread embroidery of the end of the fourteenth century, of which certain remains exist where figures, animals, and trees are padded out in wool to throw them in relief. Italian specimens of great artistic finish are to be found, entirely composed of gold and silver threads, worked to represent small gilt gesso carved figures, and the early English examples appear also to have had solid worked metal thread backgrounds, the coloured animals, trees, etc., being in raised, coloured embroidery. No doubt many of these have been destroyed for the intrinsic worth of the bullion, as much tapestry is known to have been deliberately made away with in France about 1797 for the sake of the gold and silver threads, which were extracted. As this type of embroidery became increasingly popular during the reigns of Charles I. and Charles II., with the figures and animals raised on cotton-wool, waste silk, or sometimes cords, it gradually deteriorated in design, though the actual workmanship and ingenuity displayed in the infinite variety of minute stitches became most remarkable. The pictorial effect was generally schemed on the same principle. At the top, a sun over a castle or house—in Charles II.'s time often with realistic mica windows—set in a garden or landscape, and an attempt at perspective, with a central incident from some well-known Biblical or mythological subject, the principal personages frequently bearing likenesses to the reigning sovereigns, and sometimes frank attempts were made to portray the king and queen standing under draped canopies, arrayed in the full Court dress of the period when the work was in progress, and with wigs of curled or knotted silk, or even human hair, the whole being interspersed with animals, flowers, insects, and usually finished at the bottom with a pond and a fountain, probably in imitation of the Italian fountains introduced here so freely as a decorative feature for the formal gardens then in fashion. The animals invariably found introduced into stumpwork are a curious and traditional survival of the so-called "King's Badges and Beasts," dating as far back as Richard II. and his queen, to whom are attributed the Sun in Splendour, the White Hart Couchant, the Stump of a Tree, and a White Falcon, all of which reappeared, with many others, as royal badges in the following reigns. It is doubtful whether the workers in Stuart times realised the full significance of the various animals or merely introduced them, because no

casket or picture appeared rightly completed if they were omitted. The animals most frequently represented—perhaps because they were the most decorative and easiest to portray—are the unicorn (introduced into the supporters of the royal arms, by James I.), a lion, an antelope or stag, and a spotted leopard. The unicorn is also frequently found in embroidery with mythological and romantic subjects, being regarded in mediæval times as a symbol of chastity. Varied forms of the stump of a tree, a lily, rose, and the tree of life, with animal or bird supporters, were also much favoured, though here again it is doubtful whether the workers were aware of their meaning, as after 1650 the tree of life is found so frequently depicted, placed between the crude representations of the little figures called at that time "Boxers," and any symbolical significance was beginning to be lost, and the emblems to deteriorate into mere patterns of recognised form. Stumpwork was usually set on thick white satin of very narrow width, with the green selvedge left on. The embroidered taffetas silk specimens have proved to be particularly perishable, and that kind of material only suitable for the linings of the boxes.

England, but for a few rare exceptions, failed to introduce any of the beauty into her stumpwork that Germany and Italy managed to achieve in their early work of the same kind. The Lady Lever Museum possesses an interesting Italian example (No. 78 in the Stuart Room) of the Virgin Enthroned, dating from about 1650, and chiefly composed of gold and silver thread in the manner of earlier embroidery, where each detail is in perfect proportion, and imbued throughout with an absolute religious sentiment. As time went on, the English designs became more and more disconnected, and the figures and objects relatively unbalanced in size, this uneven scale no doubt arising from the fact that models of the little faces and hands, both in wood and composition, were to be purchased, as also outlines of animals, birds, flowers, and insects for transfer, ready to be worked over; and these, with the small wooden moulds for the making of acorns, fruit, etc., appear to have been more or less of a uniform size. On these raised-work caskets or boxes, one therefore constantly finds a bird almost as large as the bush in which it is perched, and most elaborate open-work leaves, acorns, or apples on diminutive trees; the proportional size of the Chenille, or Caterpillar, one of the badges adopted by Charles I., and much introduced during and after his reign—being also completely ignored; but they were certainly worked in all seriousness, and it is owing to the perishable nature of some of the materials employed that many surviving examples have the derelict and out-of-shape appearance so often observable.

A certain number of unfinished pieces of this stumpwork exist, showing how the design was distributed and drawn in dark outline on the white satin. Much of this raised embroidery was intermingled with other styles: petit-point in the finest stitch; flat-couched floss-silk; a variety of metal and silk threads imported from Italy, called purl; the twisting of silk called springing, so much used in

combination with knots, for forms of vegetation; also chenille, beads, spangles, and even minute feathers, were introduced to make birds and butterflies as realistic and bright as possible. These combinations were chiefly employed on caskets, boxes, and mirror-frames, but complete small pictures are found with Biblical, mythological, and historical subjects; though it is rare to see any contemporary historical incident represented. Occasionally the subjects are found to be taken from the engraved plates in the seventeenth century editions of classical authors, and redrawn on the satin by some competent hand.

No. 58 in the Tudor Room is an exceedingly interesting example of a complete stumpwork picture in combination with flat chenille-stitch, portraying the overwhelming of Pharaoh's host, and, though not signed, it is known by documentary evidence by whom it was worked about 1673. The fine flat silken stitches, embellished with the purl metal and silver threads, lent themselves best to the decorative picturesqueness of romantic subjects, and the Lady Lever Collection is rich in small early panel pictures of this kind.

Crude forms of beadwork date from prehistoric times. As an art, it became popular in England, both for netting and embroidery, during the middle of the seventeenth century, being introduced from France, where it had at that time attained to much artistic merit and remarkable perfection, in the employing of most minute beads of delicate shades for such little objects as purses, comb-cases, etc. The attempts in this country to reproduce small pictures for caskets and mirror-frames were never quite satisfactory, the irregularities in the sizes of the beads used rendering any attempt at drawing or perspective impracticable; but it must have been comparatively easy and quick to do, and had bright and lasting results. The open wire baskets covered with bead flowers and fruits, so fashionable in Charles II.'s time, were much more suitable for this type of work. Later on, other experiments were attempted—one by threading strings of beads, and with the aid of cement arranging them on a surface in fantastic patterns, intermixed with small pieces of amber, mother-of-pearl, jet, imitation stones, and shells to represent mosaics and enamel. The Collection possesses a tall stand, surmounted by an urn (No. 67) ornamented in this manner; the shells and beads of all sizes and shapes being half embedded in the strong adhesive composition with which the structure is entirely covered. A little later, Mrs. Delany describes a lustre she and the Duchess of Portland had been making together as "beautiful and elegant as amber, ivory, jet, and mother-of-pearl could make it."

Queen Mary II., during her reign, made an attempt to render needlework more utilitarian, and consequently for a time women devoted themselves especially to the makings of bed-hangings, chair-covers, carpets, and wall decorations. Sir Walter Calverley has an allusion to some of the latter in his notebook of 1716: "My Wife has finished the sowed-work in the drawing-room, it having been three

years and a halfe in doing. The greatest part has been done with her own hands. It consists of ten pannells."

Though no excessively small stitches appear on this kind of work, fine embroidery was still popular, and taught to girls, as exemplified by the many remarkable dated samplers in existence. Knotting, with a shuttle, introduced by Queen Mary from Holland, where it was done even in gold and silver thread, became a perfect mania for a time, being capable of the utmost variety. The Queen was called "The Royal Knotter," and the craze must have lasted many years, as in 1750 Mrs. Delany enlarges on the merits of her "Nonpareille Shuttle" for knotting fringes to trim a bed; and later, in 1771, Mrs. Lybbe Powys writes in her diary: "I followed Mrs. Hill, who sat knotting on her pillion with unconcern, while we were going up and down such places as I imagined our necks in danger each step." Even Doctor Johnson appears to have attempted it, as he is recorded to have said in a conversation with Boswell in 1778: "A man would never undertake great things, could he be amused with small. I once tried knotting. Dempster's sister undertook to teach me, but I could not learn."

After 1700, a revival of pictorial art, with figures set in landscapes, recommenced, and to judge by the surviving specimens, the amount of work turned out at this time by industrious women must have been very great. Many screens and chairs were also worked in early Georgian times, with a floral display after the manner of contemporary Dutch pictures, as well as figures and birds. In 1730 the Duchess of Queensbury, in a letter to Mrs. Howard, writes: "The chairs go on with great diligenced application, and if you please to come and sit down, you may take your choice of two or three. . . . You will be in a more poetical situation, sitting upon a group of flowers than hoydening a horse-back in a crowd." In 1743, Mrs. Delany is found giving directions to her niece about some chair-coverings: "I would have the sky clear of clouds, the pink silk must join the hill, and the blue silk next, one-third silk, the rest blue worsted." These designs, evidently, were often original, and given much thought and consideration. Mrs. Delany (when Mrs. Pendarves), writing to a friend in 1735, says: "The work I design sending you is some I have already drawn, but it must not be traced—traced work is very ugly and out of fashion." Later in the century, Lady Barbara North, wife of Dudley North, drew the designs, with all necessary details of flowers, birds, etc., in water-colours, for the seats and backs of a set of Chippendale chairs which she worked herself. A specimen, both of design and finished cover, can be seen in *A History of English Furniture*. In the Gallery are two most interesting examples of this period, obviously designed and worked for the furniture they still cover. The gilt chair, No. 221 (*Plate* 62), with its very wide seat and back for the accommodation of the large hoops and skirted coats of about 1745, worked in petit-point with a classical subject set in a narrow border that follows the lines of the chair, and the gilt sofa of Chippendale design, *circa* 1750, which has a poly-

chrome cover in gros and petit-point with cartouches of pastoral scenes set in strapwork and foliage, exactly calculated to fill the spaces required. In these needlework coverings, the figures are usually confined to the backs, the seats being decorated with flowers or still life. No doubt, when eighteenth-century needlework carpets began to wear, many were cut up to replace worn-out coverings. Furniture was also much upholstered with silks and velvet, and it was suggested when dividing up Lady Mary Coke's effects, "That her embroidered gowns should be converted into furniture." Some of the dresses worked by ladies were most elaborate, to judge by the description of one worn by the Duchess of Queensbury at a reception in 1740, the white satin being embroidered at the bottom "with brown hills, and every breadth had an old stump of a tree running up to the top of the petticoat and worked in brown chenille, round which twined nastursiums, ivy, honeysuckles, periwinkles, convolvuluses, and all sorts of twining flowers, rather smaller than nature, many of the leaves finished with gold, the robings and facings being little green banks with all sorts of weeds."

In the first half of the eighteenth century, ladies also turned their attention and ingenuity to various forms of fancy work, such as plaited ribbon, featherwork, the making of shell flowers, sticking of pin-cushions with coloured pins and appropriate mottoes, cut paper flowers, mosaic and rolled paper decoration, the latter being revived as a novelty under the name of "filigree work," and sometimes arriving at amazing results. It was chiefly employed for decorating boxes, mirror-frames, and fire-screens, but had little claim to artistic merit. There is a most painstaking example in the Stuart Room (No. 73), where the details, background, and dress to a modelled wax head of Queen Anne are composed of countless little stiffened rolls of paper set in tight compact form, all painted and gilt; and another example, No. 77, which does display a certain amount of artistic originality in the varied treatment of the paper, twisted and looped in a graceful manner to simulate foliage and ribbons.

The featherwork must have been very fragile, for it is clear that the insects and birds formed of feathers on the stumpwork have almost entirely perished, and when in 1743 Mrs. Montagu had a room in her new house in Portman Square hung with a tapestry made of feathers worked on canvas, she complains of the trouble it gave her to keep free from dirt and the ravages of moth. The making of this particular tapestry was supervised by a professional worker named Betty Tull, of whom it was said at the time that "She could with ease transpose Macaws into tulips and Kingfishers into bluebells, by her potent art."

Apart from these vagaries, a certain amount of very good work continued to be made in England. A lady named Mrs. Pawsey started a School for Embroidery at Aylesbury, under the patronage of Queen Charlotte, and designed and supervised the working of the hangings of the bed for that Queen, now at Hampton Court Palace. They are embroidered on pale lilac silk, with flowers and foliage

in fine silks and wools in the best French manner. In the London Museum are cradle hangings, worked in the same style.

Plaited ribbonwork was done on a frame, and usually laid on a silk or velvet foundation of the same colour to give it strength. In the Gallery there is a set of six mahogany chairs of about the date 1730 covered in this interesting manner, in plum-coloured velvet ribbon, ingeniously interlaced to exactly fit the seats. Rather later in the century, there is an entry in Miss Burney's diary as follows: "The Queen sent for me to her Sitting-dressing room. She then employed me in helping her to arrange her work, which is chair-covers done in ribbon."

Towards the end of the century a further desire, both for novelty and notoriety, arose among women of needlework fame, taking the form of copying life-size pictures and portraits in coloured wools on canvas, which involved a vast expenditure worsted, and infinite patience. These may have been inspired by the petit-point and tapestry portraits attempted in Stuart times, and there were several noted workers who vied with each other, such as Miss Grey, Miss Morritt, Mrs. Delany, and Miss Linwood; the latter is chiefly associated with this kind of work, because she held several exhibitions in London. That these large worsted pictures attracted admiration at the time is clear from the eulogies which Young, when in York during his *Six Weeks' Tour in the North of England in 1768,* bestowed on Miss Morritt's worked copies of famous pictures that were being shown in that city; and an entry in Mrs. Lybbe Powys's diary of 1771: "After Church went to the Deanery to see Mrs. Lloyd's work (who was formerly Miss Grey, a celebrated worker in worsted), which is indeed quite amazing. A whole length of a hermit with a folio prayer book open, is beyond description, though some think an old gardener at his stall, with a young girl, superior." Again in 1798: "I went to Miss Linwood's Worsted Work, exhibiting at Hanover Square Concert Rooms. They are chiefly taken from the most celebrated Artists, as Raphael, Guido, Rubens, Sir Joshua Reynolds, Stubbs, Opie, etc.; 34 pieces, besides the cave with a lion and tigress, which being at the upper part of the room had a very fine effect. In the inner apartment is a fine whole-length Salvator Mundi by Carlo Dolci, for which she is reputed to have refused 2000 guineas."

Lord Leverhulme did not burden the Art Gallery with any of these ponderous late eighteenth-century attempts at art, but placed one or two very interesting tapestry-woven portraits in the Napoleon Room.

Later revivals of the many different kinds of embroidery, though far more accurate in drawing and quite as painstaking in execution, lack in an undefinable manner the poetical inspiration of earlier times, when needlework was the most absorbing interest, relaxation, and employment of women's life; for during the long hours of toil and concentration, disturbed by so few distractions, they must unawares have insinuated many fleeting thoughts and much of their personality into their work.

DESCRIPTIONS OF THE NEEDLEWORK

(*All the examples are English unless otherwise stated.*)

1. WORK-BOX OR CASKET, covered in white satin, embroidered in coloured silks, bullion, and metal threads, with raised animals, birds, and foliage. The top is decorated with a picture within an oval representing a castle in a park, and a shepherd and shepherdess in classical costume with their sheep and dogs; the fall of the lid having a narrow pictorial frieze of birds, foliage, a windmill, and houses, chiefly worked in silver tinsel. The lower portion, which has small silver handles at the sides, is embroidered with female figures playing musical instruments amidst flowering trees, and numerous animals. The dresses are in the style of 1665, with the loose collars worn at that time, made of most minute lace-stitch, and altogether the different number of fine stitches employed on this box is most remarkable. The interior has its original lining of padded pink taffetas and silver galon, and is fitted with various small compartments and a pink velvet pin-cushion. It is signed and dated in small seed pearls on the top: E. P. 68.

   Circa 1668. *Length,* 1 *foot* 8½ *inches.* *Height,* 6¼ *inches.*

2. CASKET, with rising lid and two doors, bordered with silver galon, and chiefly worked in couched flat-stitch in coloured floss silks. The top, representing Isaac and Rebecca at the well, the latter being depicted in the left-hand corner as a sixteenth-century fountain from which the camels are drinking, and a house in the distance with talc windows over which the sun is shining. On the front and sides are Abraham entertaining the Angels, Jacob's Dream, The Sacrifice of Isaac with the Ram caught in the thicket, and the Angel, and at the back a mermaid rising from the sea (a figure of a mermaid always being introduced at this time when it is the sea that is depicted). The handles are missing. *Plate* 114.

   Circa 1665. *Length,* 1 *foot* 1¾ *inches.* *Depth,* 10¼ *inches.* *Height,* 7 *inches.*

3. THE TOP PORTION OF A CASKET, opening as a mirror, worked with coloured beads, silk, and metal threads on white satin, the raised figures representing Charles II. in ermined robes, with Catherine of Braganza standing beneath an oak and blackberry bush of beads, with a sun and clouds above them, surrounded by conventional borders of flowers, centring in a house at the top and a parrot at the bottom. The features are most delicately worked in silk, the wigs composed of fine curled metal thread, and the little hands are of wood. The scarf worn by the Queen is of netted beads and quite loose from the rest of her dress. The King holds a parchment book on which is written: "Anne . . Mairy . . Sawell . . Good. Anno . . Desember . . 1672." *Plate* 114.

   Circa 1672. *Height,* 1 *foot* 3½ *inches.* *Length,* 1 *foot* 5 *inches.*

4. CASKET, with rising top and fall-down front, worked in minute petit-point and stump-work, seed pearls, tapestry, feather and couch-stitches being also introduced. The top, representing the Sacrifice of Isaac in petit-point, is surrounded by a cartouche of formal acanthus, flowers, and insects on a ground of fine tapestry-stitch. The sides and front and back are worked with episodes from the lives of the Queen of Sheba and Solomon, David and Saul, Jacob, Rachel, Leah, and Laban; the returns of the lid with rabbits, dogs, and the King's beasts, a most varied number of different stitches being introduced. The inside, fitted with a mirror, bottles, and small drawers, is lined throughout with cardinal salmon-pink silk and velvet to match, bordered with silver galon. It is signed and dated in seed pearls: H. P. 1667, which is about the period of the costumes. *Plate* 114.

   Height, 8½ *inches.* *Length,* 1 *foot* 2 *inches.* *Depth,* 11¾ *inches.*

4 3 2

68. GAUNTLET GLOVES AND EMBROIDERED MUFF COVER.
2. CASKET, with rising lid and two doors. *Circa 1665.*
3. TOP OF A CASKET. *Circa 1672.*
4. CASKET, with rising top and fall-down front. *Circa 1667.*

5. OPEN WIRE BASKET, threaded and decorated with coloured beads in imitation of leaves, flowers, etc., the solid bottom, of white satin, being worked in the shaded beads with the figures of a man and woman standing amidst flowers by a fountain. Baskets of this description were made during the last half of the seventeenth century to contain presents for marriages and christenings, and were no doubt also much used as bright objects, to enliven the plain oak tables during the winter months.

Circa 1670.

6. PANEL PICTURE, worked on white satin, in floss silk, with the figure of a lady in the costume of early Charles II., amidst flowers and insects on a spangled ground. She holds a flower in one hand, a book in the other, and stands on a bank formed of green knotted silks, on each side of which are a lion and stag in stumpwork.

Circa 1665. 11¼ *inches by* 9 *inches.*

7. PANEL PICTURE, in petit-point on canvas, representing a lady and a gentleman meeting in a park and surrounded by flowers and animals. On the bank of the pond can be seen a kingfisher with a fish in its mouth. Signed: M. H., 1678.

8. PANEL PICTURE, in cross-stitch, stumpwork, and silver thread, of a man seated in a boat on a river and surrounded by hippopotami. The banks are edged by trees and representations of tropical vegetation worked in a variety of stitches in couched bullion threads.

Circa 1675.

9. MIRROR-FRAME, portraying several episodes from the story of the Prodigal Son, in a variety of stitches in floss silk, chenille, and purl, worked on a white satin ground. On the left-hand side, the Prodigal is seen starting on his travels, with his father and mother on the opposite side, bidding him farewell. On the top he is feasting and wasting his substance in riotous living; at the bottom he is feeding with the swine; and, finally, the Prodigal's return home, with his mother handing him new clothes, and a servant in the background preparing the fatted calf.

Circa 1665.

10. PANEL PICTURE, of fine cross-stitch, bordered with silver galon, and probably made for the top of a box, representing Joseph and Potiphar's wife in a conventional garden, with flowers, animals, and a bed; in the left-hand corner is a fountain and stream, with fish leaping and a frog. In the distance can be seen Potiphar's palace. The costumes indicate a date about 1630.

Height, 10 *inches. Length,* 1 *foot* 2 *inches.*

11. TOP OF A CASKET, in elaborate stumpwork on white satin. The subject is Venus and Ceres, the former bearing a myrtle branch, the latter with a filled cornucopia; they stand beneath a castle and a nut and oak tree, the fruit of which are most realistically rendered, as are also the flowers, birds, and insects. At the bottom is a pond, surrounded by rocks, with a fish swimming in it, to the right and left of which, on banks formed of knots, are a lion and gryphon, each feather of the latter standing loose. The work on the dresses and various birds, etc., and also covering the little wooden hands, is of the finest lace-stitch, and minute scraps of real lace and seed pearls are introduced on the costumes. *Plate* 116.

Date of costume, 1665. *Height,* 1 *foot* 1 *inch. Length,* 1 *foot* 5 *inches.*

12. SMALL PICTURE, on canvas, in petit-point, and fancy cross-stitch in fine wools and silks, showing the hanging of Haman on a gibbet, Ahasuerus and two soldiers standing below. The background represents a starred sky with an Eastern palace, a tree, and birds.

Circa 1625. *Height,* 6 *inches. Length,* 10 *inches.*

13. PORTION OF A STUMPWORK PICTURE, in an unfinished state, showing a Biblical incident. In the background can be seen a camel and a palm tree.

Circa 1625.

14. PORTION OF A NEEDLEWORK BOX, in coloured floss silks, chenille, and metal thread on a white satin ground, representing some of the story of Venus and Adonis. In the upper portion, Adonis is seen wounded while the boar escapes, and Jupiter in the corner lamenting the event. At the bottom, Cupid is flinging darts at his mother, who is endeavouring to detain the unfortunate Adonis from starting for the hunt.

Circa 1600. *Height,* 10 *inches.* *Length,* 10 *inches.*

15. PICTURE, in floss silk, stump, and purl, worked on a white satin ground, the whole width of the satin, showing the selvedge; with incidents in the life of King David. The centre is occupied with a most realistic figure of Bathsheba—in modelled wood, covered in satin, painted, and worked—in her bath, set in an elaborate arbour of honeysuckle, roses, and vines. The servant approaching Bathsheba bears a letter, with the signature of the worker, and date 1665; her dress is a marvel of fine work on gold thread. King David is seen above, on the balcony of his castle, which has mica windows. At the bottom David is interviewing Uriah, urging him to battle; and above, Uriah's death in battle is taking place. It is set in a most elaborate border of flowers, animals, and insects, with cartouches of the four goddesses—Venus, Ceres, Diana, and Juno—worked in fine floss silk.

Signed and dated, 1665, in the letter the servant bears.

Height, 1 *foot* 5½ *inches.* *Length,* 1 *foot* 10 *inches.*

16. STUMPWORK PICTURE, on white satin, representing the story of Judith and Holofernes; the tent worked in silver thread and coloured silks, bearing the Royal Arms. The body of Holofernes, with his severed head, is seen behind Judith, who is attired in a most elaborate dress of silver and pearls, and has a moulded face covered in satin. Her servant, worked in flat-stitch floss silks, is seen approaching the tent with a basket.

Circa 1660. *Height,* 8½ *inches.* *Length,* 1 *foot* 1 *inch.*

17. TOP AND SIDES OF A CASKET, in stumpwork, metal purl, and applied flowers, on a white satin ground, portraying Charles I., Henrietta Maria, with three of their children, and the crown and sceptre on a stool, standing under a canopy, in a background composed of trees, animals, and a castle with the sun in splendour over it, set in a border of raised animals, flowers, and insects, the sides being treated with conventional flowers in Italian stitch.

Circa 1650. *Height,* 1 *foot* 3½ *inches.* *Length,* 2 *feet* 8 *inches.*

18. LARGE MIRROR-FRAME, on white silk, in stumpwork, chenille, and lace-stitch. It is headed by a figure of Orpheus playing to the animals; at the bottom is a pastoral scene with a shepherdess by a fountain; at the corners are seated female figures emblematical of the Four Seasons, and at the sides a king and queen, standing under canopies, the dress of the queen being much perished.

Date of costume, 1670. *Height,* 2 *feet* 10 *inches.*

19. PICTURE, on white satin, worked in brown and coloured silks with raised animals, portraying the story of Daniel in the Lion's Den, with Habakkuk and the Angel, as related in Bel and the Dragon, from the *Apocrypha.* On the ground can be seen human bones and skulls.

Circa 1660. *Height,* 10½ *inches.* *Length,* 11 *inches.*

20. PICTURE, in stumpwork and silver thread, of a bank composed of sprung silk, from which rises a highly raised oak tree with all its leaves and acorns quite detached. Behind is a landscape formed of several fields divided by small trees, a castle in couched silver thread, a pond with a fountain from which the water issues by the mouths of four lions' heads, and three of the King's beasts—a stag, leopard, and a lion; these also worked in silver thread.

Circa 1620. *Height,* 1 *foot.* *Length,* 1 *foot* 5 *inches.*

21. STUMPWORK PANEL, on white satin, representing the Four Seasons. Spring is portrayed by the figure of a young man in full Cavalier costume holding a bunch of flowers and a shepherd's crook; Summer, by a young woman attired in a most minutely worked dress, bearing ears of wheat and a sickle; Autumn, by a lady holding a glass of wine; and Winter, by an old man, with the head unfinished, seated before a lighted brazier. At the top is a castle; at the bottom, a mermaid, holding a mirror, is seen rising from the sea.

Circa 1650. *Height,* 10½ *inches.* *Length,* 1 *foot* 3 *inches.*

22. ELABORATE PICTURE, in lace-stitch, purl, and stumpwork, on a pale pink satin ground, with raised figures in fine lace-stitches of a man and woman in the costume of 1635, who are traditionally supposed to have been representations of Queen Elizabeth and the Earl of Leicester. The oval panel in the centre, contained in a cartouche frame of ornament, is of the finest petit-point and of earlier date, belonging to the sixteenth century. The background is composed of two castles in silver threads and having mica windows; beneath are a dragon, a wyvern, a lion, a lioness, and a mermaid rising from water with wild-fowl and fishes; and at the four corners are large flowers of coarser workmanship.

Circa 1640, and an instance where an early piece of needlework has been introduced as a motive.

Height, 1 *foot* 8½ *inches.* *Length,* 1 *foot* 11½ *inches.*

23. MIRROR-FRAME, set in tortoise-shell, in netting, lace, purl, and stumpwork, on a white satin ground. At the top is seen a dwelling-house with a solar projecting in balcony form over the front door. At the sides are representations of Charles I. and Henrietta Maria in full Court costume; they hold sceptres and stand on black-and-white pavement under elaborate canopies worked in different lace-stitches, the king's being trimmed with gold and the queen's of blue and silver. At the four corners, contained in ovals, are two birds, a lion, and a leopard, all in stumpwork.

Circa 1650. *Height,* 1 *foot* 8 *inches.*

24. PANEL PICTURE, in stumpwork, with a variety of lace-stitches, showing the Queen of Sheba bringing a gold cup to King Solomon, who is seated in a tent with two curtains, and a carpet spread out before him. His robes, the queen's dress, and those of the attendants—one of whom shelters her with an umbrella—are raised and worked over in the finest lace-stitch, the ladies having seed pearl necklaces, with hair of curled floss silk; the faces are all delicate silk embroidery. In the background can be seen a castle, here placed on a bank, worked in sprung silk, set in a landscape, a fountain with water, animals and insects. There are large decorative flowers at the four corners, two of which are in petit-point and two in tapestry-stitch.

Circa 1650. *Height,* 1 *foot* 6 *inches.* *Length,* 1 *foot* 9 *inches.*

25. WOOL NEEDLEWORK PANEL, in petit-point, representing Susanna about to bathe in a fountain pond set in a formal garden. On the left are her maids bringing the oil and washing-balls, and on the right are the two Elders, concealed behind the pleached alley,

pointing towards her with excited gestures. The background is crowded with detail, a church, a windmill, houses, fruit trees, flowers, and innumerable animals; amongst them can be seen a deer drinking in the river. This most interesting and well-preserved panel was probably one of the side valances to an Elizabethan bed. *Plate* 113.

The costume is of about the date 1590. *Height,* 1 *foot* 4½ *inches. Length,* 6 *feet* 8 *inches.*

26. FRAGMENT of metal-thread needlework, chiefly of couched bullion and purl, showing a dog chasing a duck, with other birds and foliage, on a spangled white satin ground.

Circa 1665. *Height,* 6½ *inches. Length,* 1 *foot* 9 *inches.*

27. PANEL PICTURE, worked on canvas in minute petit-point that is still most brilliant in colour, representing Queen Esther coming to King Ahasuerus to plead for Mordecai, her father by adoption, and the Jews. The king, portrayed as Charles I., in ermined robes, with crown and sceptre, is seated in the entrance of a tent, with his feet shod in the elaborate rosetted shoes of about 1635, resting on a cushion with long tassels. Queen Esther, holding flowers and "carrying herself daintily," is advancing towards him on a carpet; she is accompanied by her two maids, one of whom bears up her train, as described in chapter xv. of Esther, in the *Apocrypha.* To the right of the tent stands Hatach, the Chamberlain, with his wand of office. The background is composed of the palace, which has a courtyard as mentioned in the Bible, trees, flowers, birds, insects, and a pond, with a swan, ducks, and fishes. At the corners are four of the Royal beasts—a lion, leopard, unicorn, and stag. It probably formed the top to a box. *Plate* 115.

Circa 1640. *Height,* 1 *foot* 2½ *inches. Length,* 1 *foot* 7½ *inches.*

28. PANEL PICTURE, in floss silks and chenille, of the Queen of Sheba and King Solomon, one of the attendants bearing an umbrella worked in silver thread. At the top corners are representations of clouds, with Venus and Juno in their chariots; the faces here are left in the silk.

Circa 1660. *Height,* 1 *foot* 4½ *inches. Length,* 1 *foot* 10 *inches.*

29. TOP OF A LARGE CASKET, in silk, metal threads, seed pearls, and stumpwork on a white satin ground, showing the full width of the material. The four corners are occupied by circular representations of Europe, Asia, Africa, and America in silk Italian stitch, in highly raised ingenious borders simulating laurelling, and the centre by oval medallions of Minerva in her helmet and Apollo, in frames of varied colour purl and metal thread. Between are growing trees, with animals and birds.

Circa 1665. *Height,* 1 *foot* ¾ *inch. Length,* 2 *feet* 4 *inches.*

30. MIRROR, in walnut frame with coloured beadwork border, representing fruit trees, flowers in vases, animals, insects, and figures of women worked in gold, as Faith, Hope, and Charity.

Circa 1685. *Height,* 2 *feet* 6 *inches.*

31. FRAGMENT of metal thread needlework. Probably once forming part of No. 26.

Circa 1665.

32. COVERING TO A CASKET, worked in floss silk, metal thread, and purl. The large portrait ovals representing Apollo and Minerva are set in highly raised frames simulating laurelling, and are surmounted by four winged cherubs with black hair, in bead and silk worked borders.

Circa 1680. *Height,* 1 *foot* 3 *inches. Length,* 1 *foot* 9½ *inches.*

27

59

36. DOME-SHAPED MIRROR-FRAME, worked in various stitches. *Circa 1665.*

27. PANEL PICTURE, worked in fine silk Petit-Point. *Circa 1640.*
59. PANEL PICTURE, probably top of a casket. *Circa 1645.*

33. FINE PANEL PICTURE, worked in coloured silks on white satin, representing the story of Abraham, Hagar, and Ishmael. In the centre, Hagar is seen with her apron filled with loaves and a water pitcher; on the right, Sarah taking Ishmael out of the tent; on the left is the Angel instructing Hagar how to fill the empty pitcher at the well, and the child lying on the ground. The background is filled up with birds, flowers, and insects in a landscape.

Circa 1690. *Height,* 1 *foot* 1½ *inches.* *Length,* 1 *foot* 9 *inches.*

34. DESIGN FOR A NEEDLEWORK PICTURE, the subject being the Visit of the Magi, with the Shepherds watching their Flocks.

Circa 1685.

35. TOP OF A CASKET, worked on canvas in coloured silks in fine petit-point, representing the Judgment of Solomon. The king is standing under a canopy, the lions and steps of his throne being clearly visible; at the foot is a dead child on a cushion, and on each side the contending mothers, in Oriental costume, with soldiers, one of whom is holding up a living child. In the background can be seen a frog, large insects, and flowers.

Circa 1605. *Height,* 9½ *inches.* *Length,* 1 *foot* 1¼ *inches.*

36. DOME-SHAPED MIRROR-FRAME, worked in lace-stitch, silver thread, purl, chenille, and fine silks, chiefly of blues and greens. At the top is seen blue sky, with the sun in splendour, over a castle with turrets and latticed windows; beneath this is a high bank in sprung silk and two trees. On the sides are King Charles II. and his Queen, in highly elaborated dresses, standing under canopies, on a chequered floor. At the four corners are medallions of a phœnix, a parrot, a lion, and a leopard in round raised-work frames. At the bottom is a classical fountain set between two banks, the background being interspersed with most accurately rendered flowers and insects. *Plate* 115.

Circa 1665. *Height,* 2 *feet* 4 *inches.*

37. PANEL PICTURE, much perished, of a crowned king in a tent, receiving a woman, probably intended to portray the reception of the Queen of Sheba. It is embroidered in flat-stitch and petit-point on a white satin ground, the features being also worked. The outlines of this picture much resemble No. 28 with the same subject.

Circa 1660.

38. PANEL PICTURE, originally the top to a box or casket, with the Judgment of Solomon. The king, crowned and with a sceptre, is seated in a tent above which are the sun, moon, and stars. The two mothers, the dead child, and the soldier are set amidst animals, flowers, and insects, all very crudely worked and evidently by some young person to display the various stitches.

Circa 1665.

39. SMALL UNFINISHED PICTURE, worked in floss silks and silver thread, of King Solomon in an elaborate silver tent ornamented with pearls, receiving the Queen of Sheba and her attendant. The queen has a crown and necklace of small seed pearls. The background is composed of sky, trees, houses, insects, and flowers.

Circa 1660. *Height,* 5½ *inches.* *Length,* 1 *foot* 3 *inches.*

40. PICTURE, worked in coloured bullion thread on white satin, of a lady holding a flower, and a gentleman with a hawk on his wrist, set in a background of small houses, with isolated animals, birds, flowers, and insects. The faces and hands are of wood, the satin covering them having perished. This work was done by the great-grandmother

of George Washington of America, and bequeathed to Edward Washington of Middlesex, first cousin to George Washington.

Circa 1680. *Height,* 9 *inches.* *Length,* 1 *foot* 2 *inches.*

41. PANEL PICTURE, in fine floss silks and chenille, with partly raised animals and fruit, representing Abraham, Hagar, and Ishmael. Hagar is having her apron filled with loaves and holding a pitcher. The folds of the dresses and the outlines of the animals and fruit are indicated by fine cord.

Circa 1685. *Height,* 9¾ *inches.* *Length,* 1 *foot* 2½ *inches.*

42. SMALL PICTURE, worked in minute petit-point with silks of delicate tones on fine canvas, showing a church and house set in a landscape with trees and sky.

Circa 1700. *Height,* 3¾ *inches.* *Length,* 3¾ *inches.*

43. PICTURE, probably the top of a box, in floss silk, metal thread, and stumpwork on a white satin ground. In the centre, enclosed in an open-work cartouche, is depicted a gentleman with a feathered hat playing the lute and a lady singing, both seated by the banks of a river. At the sides are two of the King's beasts—a lion, and a leopard, amidst isolated flowers and insects; and at the corners are representations of the Four Seasons—Spring, holding a flower, standing by a bowl filled with blossoms; Summer, with a sickle, near a sheaf of corn, in gold and silver thread; Autumn, a husbandman in a blue apron gathering the vintage; and Winter, an old woman seated by a fire, with a pair of bellows and a black cat. At the top is a house composed of metal thread standing on a green bank; at the bottom is a parrot perched in a branch.

Circa 1675. *Height,* 1 *foot.* *Length,* 1 *foot* 9 *inches.*

44. SMALL PANEL PICTURE, worked in floss silk, with a little house set in a park as a background, and portraits of a gentleman with a book, a lady holding a flower, and a little girl with a bird, all in the costume of 1675. It is almost in its original state, showing how brilliant these pictures were when first worked.

Circa 1675. *Height,* 5¼ *inches.* *Length,* 8½ *inches.*

45. PICTURE, in crude imitation of early stumpwork, composed of kid, velvet, and coarse silk.

46. THREE-QUARTER-LENGTH MODEL of Queen Elizabeth, her dress entirely covered with a pattern contrived in minute coloured seeds, the jewels representing pearls, being of larger white seeds; the wig is made from dried and dyed threaded moss, and the column and books of sand and seeds. It is framed within two long sprays of flowers entirely fashioned out of different seeds; the plinth, composed of seeds, painted black, bears a cipher E.R. of the time of George II. Probably made by Mrs. Delany when Mrs. Pendarves, or one of her friends, who were famous for this kind of work.

Circa 1735.

47. SMALL PANEL PICTURE, of Justice and Mercy, in a double arbour of flowers, worked in floss silks of delicate tones on a white satin ground.

Circa 1665. *Height,* 6 *inches.* *Length,* 10½ *inches.*

48. SMALL PICTURE PORTRAIT, worked in petit-point in silks, with wool background on canvas, of Robert, Earl of Leicester.

Date of needlework, circa 1710.

49. OCTAGONAL MIRROR, with tortoise-shell framing, the border formed of white satin much spangled. On the top is an applied cartouche of fine petit-point—surrounded by metal and purl work—depicting a landscape with a mill, a man in a boat, and a lady and gentleman walking with their dog. At the corners are representations of the

four continents, each being worked in a different stitch; and various applied animals, trees, and flowers fill up the spaces.

Circa 1675. *Height,* 2 *feet* 3¼ *inches.* *Length,* 1 *foot* 7 *inches.*

50. PANEL PICTURE, depicting Diana and her nymphs bathing being discovered by Actæon, who stands on a bank at the right with one foot in the mouth of a hound and horns sprouting from his head. Above, he can be seen in the form of a complete stag, being devoured by the dogs. It is embroidered on white satin, in chenille, metal thread, fine floss, and other silks in a variety of stitches. The trees are of couched bullion with trunks covered in lace-stitch; the banks, of chenille and sprung silk. Diana is portrayed seated under a canopy, in a robe of gold and silver thread, her wig and those of her three attendants being composed of human hair in minute curls; the nude figures and the ripples on the water are most faithfully rendered. Probably the top of a casket. *Plate* 116.

Circa 1630. *Height,* 1 *foot* 1½ *inches.* *Length,* 1 *foot* 4¾ *inches.*

This hairwork went by the name of "Point Tresse," and complete little pictures were composed of it in different shades; it was also introduced in conjunction with wool and silk. In Charles I.'s time, when very small embroidered miniatures were the fashion, the wigs were frequently made from the actual hair of the person. Louis XIV. is stated to have worn a deep collar, entirely composed of soft white human hair; and as late as 1770, Mrs. Delany is found much admiring some hairwork on white satin, consisting of "two trees and a lamb."

51. SQUARE-MIRROR FRAME, worked in silks and metal thread on a satin ground, much perished. At the sides are representations of figures in fancy costume of the sixteenth century. In the corners are depicted the Four Seasons, in round frames of metal thread and purl; the top shows the traditional house, here set in a green lawn, with trees and banks in knotted-stitch; and at the bottom is a fountain and pond with one large silver fish. Much mended and restored.

Circa 1685. *Height,* 1 *foot* 10 *inches.* *Length,* 1 *foot* 8½ *inches.*

52. PANEL PICTURE, worked in metal thread and silk on white satin, representing five ladies, three with fair hair and two with dark, following various pursuits. The central figure is playing the lute, and those on the top, one with a dog and the other with a monkey, picking flowers and fruit. Below is a lady with a hawk, and another with a mirror. The background is composed of a castle with mica windows, set amidst banks and trees of sprung silk, insects, flowers, and a stag. Probably the top to a box.

Circa 1670. *Height,* 1 *foot.* *Length,* 1 *foot* 4 *inches.*

53. LONG PANEL, worked on canvas, in silks and wool in fine tent, cross, and raised stitches, representing scenes from the history of King Jehoash, as related in 2 Kings, chap. xi., and 2 Chronicles, chap. xxii. In the left-hand corner, he is depicted as a little child being saved and secreted by his aunt, Jehosheba, and a nurse, while his brothers are slaughtered—as shown above—by the command of his grandmother, Athaliah. Queen Athaliah, wearing a crown and bearing a sceptre, occupies the centre, seated under a draped canopy on a raised throne which has dragon supporters; her feet rest on a cushion, and she is surrounded by soldiers and courtiers. The drawing, pattern, and colours of the dresses are most remarkable; the doublets worn by the men are of the peascod type, their ruffs, upper hose, and hats suggesting a date 1580; the waists, farthingales, and laced ruffs of the ladies being also of this date. The crown and the jewels are slightly raised and all worked in silk. The dragon throne of the queen is set in an elaborate formal garden with trellis arbours of growing roses, through which the landscape is seen at intervals, with foliage, growing flowers, and numerous small animals. *Plate* 113.

Circa 1580. *Height,* 1 *foot* 8 *inches.* *Length,* 6 *feet* 2 *inches.*

54. PICTURE, in semi-stumpwork on white satin, of a lady holding a branch of fruit, standing on a mossy bank under an arch. Her brown dress is in raised petit-point, the folds being shown by black lines; she wears a necklace of pearls. Formerly the property of Viscountess Wolseley.

Circa 1685. *Height,* 9¼ *inches. Length,* 1 *foot.*

55. MIRROR-FRAME, worked in a variety of elaborate stitches in silks, purl, silver thread, and chenille on white satin. The top is decorated by a lady in a grey and blue chenille dress, playing a lute; she is seated in a chair placed in a park. At the sides are a Cavalier and a lady with raised wooden faces covered in satin, standing amidst birds, flowers, and insects. At the bottom are a stag and lion, and a pond surrounded by rockwork, with two fishes, and a dog chasing a swan.

Circa 1645. *Height,* 1 *foot* 6½ *inches. Length,* 1 *foot* 10½ *inches.*

56. MIRROR-FRAME, in chenille, silks, metal thread, and stumpwork on white satin, depicting four allegorical figures, headed by Wisdom, holding a serpent, seated between a phœnix and a parrot; at the bottom, Justice is seated with two of the King's beasts—a lion and a leopard; and on the sides are Truth, with a pillar, and Temperance, pouring water into a vessel, both these dresses being particularly minute in detail. It is bordered with the original silver galon, and is of the same form as No. 55.

Circa 1645. *Height,* 1 *foot* 7 *inches. Length,* 1 *foot* 3 *inches.*

57. PICTURE PANEL, worked in chenille, floss silks, purl, and metal thread with the story of Salome in a cartouche. Herodias is seen in ermined robes beneath a canopy with her court, and on the right Herod in a red Oriental dress. Salome is in the front, in her dancing costume, with the head. It is framed in a representation of raised laurelling, outside which are representations of four stumpwork cherubims, and large flowers, birds, and animals in flat Italian stitch. The faces are all worked in silks, the floor in imitation of mosaic, in couched metal and silk threads.

Circa 1686. *Height,* 1 *foot* 5 *inches. Length,* 1 *foot* 9 *inches.*

58. PANEL PICTURE, in silks, chenille, metal thread, and stumpwork on white satin—employing the entire width of the material—representing the Overwhelming of Pharaoh's Host in the Red Sea (Exodus, chap. xiv.). In the centre, Pharaoh, crowned and wearing a long cloak, is seen in a despairing attitude seated in his chariot with the horses half submerged, amidst drowning soldiers with cross-bows, struggling horses, weapons, and floating baggage. On the left bank, Moses, depicted with horns on his head, standing under an oak tree, and with stretched-out arms and a silver rod, is directing the catastrophe. Beneath him is an encampment of Israelites who have crossed the Red Sea in safety; some of the figures worked in stump, some in flat-stitch and dressed in Charles II. costume, with their food and belongings, amongst which can be seen a jug, a basket, a pair of pincers and bellows, fashioned in lace-stitch. In the distance is a mermaid with a mirror, rising from the sea, high rocks worked in knots of silk and silver thread, clouds, and a representation of Pharaoh's palace, with the perspective exceedingly well rendered. The original red colour has faded from the waves of the sea, but there are indications at the back to show that it was once very vivid. *Plate* 116.

Circa 1675. *Height,* 1 *foot* 1 *inch. Length,* 1 *foot* 10 *inches.*

Although this most interesting picture is not signed, there are conclusive proofs that it must have been the work of Dameris Pearse, from a small book entitled *A Present for Youth, or the Remains of Dameris Pearse,* which has always been preserved in a pocket fixed at the back of the picture and handed down with it. This little book, published "For Mr. Thos. Parkhurst, at the Bible and Three Crowns in Cheapside in 1683," states that Mrs. Dameris Pearse was born at Dunsford, in Devon, in 1659, lived most of her lifetime in Ermington, and died there in 1679, after an illness of nearly four years, and that "she privately earned some small matters

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50. NEEDLEWORK PANEL, probably top of a casket. *Circa 1630.*
58. NEEDLEWORK PICTURE, depicting overwhelming of Pharaoh's host. *Circa 1675.*

11. NEEDLEWORK PANEL, probably top of a casket. *Date of Costume 1665.*
63. PRAYER-BOOK CUSHION, in fine silk Petit-Point. *Circa 1606.*

with her needle to bestow on books." It narrates at length the sermon preached at her funeral, and then in a final panegyric proceeds to say: "Concerning her endowments, and attainments, besides her great skill in, and her ingenious dexterity, ready invention, quick dispatch and curious putting out of hand, the choicest sort of needleworke, and most other kinds of fine works, such as young women often are exercised in, whether with silk, thread, or other materials so great variety, and plenty and so excellently done, as is scarce credible of one so young, as when by her made and finished."

59. PANEL PICTURE, in floss silk, metal thread, and stumpwork on white satin, representing Jephthah returning from the war with a boy holding his horse, and a halberd lying at his feet, meeting his daughter and her maid, who are playing musical instruments (Judges, chap. ii.). Beneath, on a bank, are a lion and a leopard in raised petit-point; the sun, flowers, birds, and insects are admirably distributed to cover the background. The silver lace forming the border is of a later date. It was probably the top of a casket. *Plate* 115.

Circa 1645. *Height*, 1 *foot*. *Length*, 1 *foot* 3 *inches*.

60. LONG PANEL, worked on canvas in the same style as No. 53, being a continuation of the history of King Jehoash. It is likely that these two panels were originally made as valances for an oak bed, and the third and shorter strip for the end, which would have connected the story, is missing. Here, on the left, Athaliah, with her ladies-in-waiting and a little dog, is depicted drawing back and exclaiming, "Treason! Treason!" at seeing her grandson Jehoash set on the throne. The youthful king, arrayed in embroidered royal robes, and holding a sceptre, with his feet crossed and resting on a cushion, is seated on a canopied throne which has lion supporters, set in the same formal garden as before. At his left hand stands a trumpeter proclaiming him king, and Jehoiada the Priest. In the right-hand corner Athaliah is represented being slain with a sword by the order of Jehoiada. The drawing and action of the figures, with the detail of the dresses, lace, and jewels, are again most remarkable. The work is probably Scotch, under strong French influence. *Plate* 113.

Circa 1580. *Height*, 1 *foot* 8 *inches*. *Length*, 6 *feet* 2 *inches*.

61. A CRUDE MODERN COPY of a stumpwork picture.

62. MIRROR, framed in tortoise-shell, the border worked on white satin in silver thread, silks, and purl with raised figures. At the top is a castle, a phœnix, and a parrot; at the sides, portraits of Charles I., and Henrietta Maria, with a fair wig, and metal trimmings to their dresses, standing on a green chenille ground under canopies composed of silver thread. The king bears a crown, sceptre, and book, and the queen carries a fan. Below is a fountain between banks of sprung silk, and two of the King's beasts—a lion and a stag. The whole of the ground is covered with an embroidery of silver stars and flowers, but no insects are observable. This mirror frame must have been exceptionally brilliant when made, as the metal with which it is chiefly worked has tarnished quite black.

Circa 1640. *Height*, 2 *feet* 6½ *inches*.

These mirrors framed in needlework borders were very popular in Stuart times. In the inventory of the effects of Charles I., taken after his death, there is the following entry: "A large looking-glass sett in a frame of needlework embroydered with 3 faculties and the 7 Liberall sciences." Valued at £10 by the Commissioners.

63. PRAYER-BOOK CUSHION, in fine silk petit-point, evidently worked to commemorate two events—The Defeat of the Armada in 1588 (this date being given by the mermaid), and the Discovery of the Gunpowder Plot in 1605. In the centre, under a tent, which has a text across it, "In Perpetual Infamie of Papists," are seen various foreign potentates, including a pope and a cardinal, plotting round a table, being prompted at the sides by two devils; and below, a lion chasing a fox. On the left is the ocean covered

with ships in action, porpoises, a mermaid, and the date 88, above a representation of the winds with the words, "I blow and scatter," and Tilbury Camp. On the right is shown Westminster Hall, the roof being surmounted by two traitors' skulls on posts, and under the windows the inscription, "Novembre 5." By the building, Guy Fawkes is seen holding a lantern and approaching the gunpowder barrels, and on the steps a label with "FAUX" and another with "HOW NYE 1605." At the top is the sky, stars, and clouds, from which the Almighty is sending a ray of light down on to Fawkes, with the words, "I see and smile." Round the border in capital letters runs a line from the Psalms, and the inscription: "TO . GOD . IN . MEMORY . OF . HIS . DOUBLE . DELIVERAUNVCE . FROM . THE . INVINCIBLE . NAVIE . AND . THE . UNMATCHABLE . POWDER . TREASON." *Plate* 116.

Circa 1606. *Height,* 1 *foot* ½ *inch.* *Length,* 1 *foot* 6 *inches.*

64. MIRROR-FRAME, of white satin embroidered in floss silk, chenille, metal thread, and stumpwork. On the top are a lady and gentleman in the costume of the time of early Charles I., amidst floral and animal designs on separate squares. At the sides are a king and queen of the same period, with raised satin faces and hands, and having most elaborately and minutely worked dresses, their drawn linen cuffs and collars being microscopic in stitch; they each stand in a background consisting of a fountain in silver thread, and flowers having loose petals and leaves (proving an early date), birds, animals, and insects. At the bottom are more flowers, a stag, and a leopard, and over the latter can be seen a fritillary or snake's-head lily, rendered with most perfect accuracy.

Circa 1628. *Height,* 3 feet.

65. PORTION OF A CASKET, in stumpwork, with two female figures under tasselled canopies in a garden. Below is a representation of the sea, with fish and seaweed, worked in bullion and sprung silk.

66. TOP OF A CASKET, in netting-stitch, lace-stitch, and stumpwork, on white silk, representing Jacob, Leah, and Rachel under a tree. In the corner can be seen Laban with his camels, and dogs chasing a rabbit.

Circa 1685. *Height,* 10½ *inches.* *Length,* 1 *foot* 2½ *inches.*

67. ORNAMENTAL STAND, with fixed octagonal urn or vase and small applied gilt figures, surmounted by a gilt finial, the surface entirely covered in a decorative manner with coloured beads of various sizes, small shells, pieces of mother-of-pearl, rough jewels, and coloured glass, even enamels being introduced as motives. The vase is further embellished with various scenes also in beads and stones, one of which contains little glass sheep and a peacock in mother-of-pearl under an orange tree; 2. An elaborate basket of flowers and a parrot; 3. A house set in a garden with trees, two owls, and a man; 4. A formal garden with a mother-of-pearl swan in a pond. The stand is formed of scrolled legs ending in elaborate feet with birds at each side, and entirely covered with a design in threaded beads and stones, etc., applied on with adhesive substance. The stretcher design has perished, leaving only the ground; the edge shows a gilt coquillage.

Height, 5 *feet* 2 *inches.*

68. CASE containing—

(1) Embroidered pincushion.
(2) Pair of gauntlet gloves. *Circa* 1640.
(3) Embroidered cover in silks and metal thread, reputed to have been a muff-cover worked by Mary, Queen of Scots.
(4) Clothes brush, with delicately worked back.
(5) Bible-cover of white satin, embroidered in metal threads and coloured silks. The Bible is dated 1632.
(6) Fine needlework cover to small Book of Psalms. Dated 1636.

(7) Small oval embroidered trinket-box, lined with blue silk. *Circa* 1670.
(8) Pair grey leather gloves, trimmed with silver lace. *Circa* 1720.
(9) Buff gloves with gauntlets, embroidered with conventional flowers in red silks and metal thread, showing the cuts for ventilation. *Circa* 1685.
(10) Gauntlet gloves, embroidered in silks and gold thread, and trimmed with gold lace, lined with salmon-coloured silk. *Circa* 1640.

Gloves have been an important possession since mediæval times, and became a well-known article of dress in England during the fourteenth century. Corporations of Glovers existed in this country in the fifteenth century. Stowe records that Edward Vere, Earl of Oxford, first brought embroidered gauntlet gloves into fashion in England by purchasing some when travelling in Italy, and presenting a pair to Queen Elizabeth, who was so pleased with them that she insisted on their being introduced into one of her portraits.

69. PICTURE, worked in coloured silks and gold thread on linen, representing the Annunciation, the Salutation, the Nativity, and the Adoration of the Magi, in four arch-shaped panels with borders of cherubs and conventional ornament.

German, sixteenth century. *Height, 2 feet 6 inches.* *Length, 2 feet 9 inches.*

70. MIRROR, with painted glass edge and a needlework border of flowers and animals, with a king and queen on a ground of buff satin, all much perished and discoloured.

Circa 1645. *Height, 2 feet 1 inch.*

71. PAIR OF NEEDLEWORK CURTAINS, of nankeen material. They are finely embroidered in coloured crewels with borders of flowers, fruit, wheat-ears, ribbons, and isolated specimens of various flowers.

Circa 1720. *Width, 4 feet.* *Height, 7 feet 7 inches.*

Nankeen cotton material was first introduced into England from China by the East India Company after 1600, and was soon imitated in Europe. The Chinese nankeen is of a yellow buff shade, attributable to the peculiar natural colour of the cotton from which it was manufactured.

72. BED-COVER, worked in brilliant coloured silks on canvas. It has a central cartouche in floss silk depicting Joseph and his Brethren, the remainder of the cover being worked with arabesques and large flowers in varied shades, intermingled with birds in flat-stitch and petit-point. It is surrounded by an escalloped tabbing decorated with alternating red and blue flowers all in Italian stitches. Probably Portuguese.

Circa 1720. *7 feet by 6 feet.*

73. WAX MODEL of Queen Anne, with the accessories and background entirely composed of minute rolls of stiffened paper set horizontally; coloured and gilt. The queen stands between two columns with a most ingeniously contrived draped curtain and vase of flowers. She wears the full Court dress of about 1710, and a crown, but the hair, unfortunately, has perished. The treatment of the border of the dress and curtain is most realistic, and entirely relies on the dexterous placing of the little rolls of paper.

Circa 1710. *Height, 1 foot 7 inches.* *Width, 1 foot 3 inches.*

Filigree, or paper-work, took its origin from early metal filigree decoration, and was much employed at the beginning of the sixteenth century, both abroad and in this country, when the precious metals were found too costly for the embellishment of ecclesiastical figures, objects, and relics in the poorer churches and convents. The art died out in England with the advent of the Reformation, being revived towards the end of the seventeenth century, as an inexpensive form of decoration suitable for mirror-frames, cabinets, boxes, screens, ornaments, etc.; and small pictures and portraits are found with background and accessories composed of little rolls of paper, painted and gilt, as in the above example.

Pepys alludes to a form of this work in 1663. "This day we received a baskett from my sister Pall, made by her of paper, which hath a great deal of labour in it for country innocent work."

The *New Ladies' Magazine* of 1786 supplies "A profusion of neat elegant patterns," with instructions for the pursuit of this work. See FURNITURE, *Plate* 98.

74. PANEL PICTURE, of the Meeting of Ruth and Boaz (*Ruth, chap. ii. ver.* 10), worked in chenille, floss silk, cut and knotted wools on silk. The two figures, in Oriental garb, are seen under a cedar tree, the colouring is rich and original, the flesh being left in the silk with the features painted. On the left a group of people are harvesting, on the right are seen Ruth and Naomi coming to the cornfield. The work of Mrs. Eliza Lever, mother of the first Viscount Leverhulme.

Height, 1 *foot* 6½ *inches.* *Length,* 2 *feet* 3 *inches.*

75. TWO-FOLD SCREEN, composed of details of flowers and insects, etc., of earlier periods in various stitches applied on a ground of red gros-point with blue surrounds, within a white, blue, and yellow *barré* border. It is signed at the top: K. Howard, 1736; and again at the bottom: K. H., and 1735 in numerals, probably signifying when the screen was commenced and when completed.

Height, 4 *feet* 11 *inches.* *Width of whole,* 4 *feet* 4 *inches.*

76. NEEDLEWORK PANEL for a pole-screen in fine wool and silk on canvas, depicting a lady holding a bunch of flowers in her hand; she stands in a hilly landscape in which is a castle, trees, cows, sheep, birds, and a dog drinking.

Height, 2 *feet.* *Length,* 1 *foot* 7¾ *inches.*

77. WAX MODEL, of a young girl in an elaborate framing of coloured and gilt paper scrolls, the flowers and foliage surmounting the figure being most ingenious in their variety; under the figure is an entablature, with the initials H. S., and the date 1702. A noticeable feature is the dexterous rolling out of the paper to simulate the birds and ribbons.

Height, 1 *foot* 4 *inches.* *Length,* 1 *foot* 9 *inches.*

78. DECORATIVE PANEL PICTURE, on an embroidered silk background with highly raised figures entirely worked in gold and silver thread, representing the Virgin Enthroned; above can be seen the Holy Ghost and God the Father, surrounded by angels; and below, the Holy Family; it is cornered by cherubs' heads with silver wings. All the faces and hands are of wood covered with satin, and the features painted. Italian.

Circa 1650. *Height,* 9½ *inches.* *Length,* 10 *inches.*

79. A VASE OF FLOWERS, in silk petit-point on a honeycomb ground worked in cream silk.

Circa 1680. *Height,* 10 *inches.* *Length,* 8 *inches.*

80. PICTURE PANEL, in fine wool and silk tent-stitch, representing Christ with the woman of Samaria at the well, in a landscape with trees and houses.

Circa 1730. *Height,* 11¼ *inches.* *Length,* 1 *foot* 2½ *inches.*

81. PICTURE, in a variety of different coloured silks and stitches worked on a white satin ground, depicting the meeting of Jacob and Joseph, in a wood with a river and bridge. Foreign, probably German.

Circa 1678. *Height,* 1 *foot* 1½ *inches.* *Length,* 1 *foot* 7 *inches.*

82. PICTURE, worked in coarse, brilliant-coloured beads on a white satin ground, with a soldier and a lady with two attendants, kneeling, probably intended to represent Alexander the Great and the wife of Darius. A castle and a camel can be seen in the background.

Circa 1680. *Height,* 9¾ *inches.* *Length,* 1 *foot* 1 *inch.*

83. PICTURE, worked in coloured silks in various stitches on white satin, representing the Stoning of St. Stephen, who is seen with a halo, under a tree. The background, composed of a landscape with a river, houses, and figures running, is most elaborately rendered. Foreign. The same school as No. 81.

Circa 1678. *Height,* 1 *foot* ½ *inch.* *Length,* 1 *foot* 7 *inches.*

84. TOP OF A CASKET, worked in brilliant beads on white satin, representing Adam and Eve standing in the Garden of Eden, with the Tree of Knowledge and the Serpent between them. The background consists of a gryphon, a phœnix, a lion, unicorn, birds, and small animals amidst flowers.

Circa 1680. *Height,* 8½ *inches.* *Length,* 1 *feet* 2 *inches.*

85. PANEL PICTURE, in silk and wool petit-point on canvas, of a lady and gentleman in the costume of 1705, seated under a tree and inducing a small dog to beg. A dog, sheep, and a lion are seen on the river bank.

Circa 1705. *Height,* 1 *foot* 1 *inch.* *Length,* 1 *foot* 2 *inches.*

86. PORTRAIT PICTURE of a lady of the time of William and Mary, the figure set in an oval cartouche of fine petit-point on yellow netting against a background of marble, covered with isolated animals, flowers, and insects in petit-point. Signed: D. L.

Circa 1690. *Height,* 8½ *inches.* *Length,* 9½ *inches.*

87. THE TABLETS OF THE LAW, contained in three tabernacles, worked in fine silks and wools in petit-point on canvas. On the left, Moses is portrayed with the horns of light branching from his head and holding a rod; on the right, Aaron carrying a censer and wearing an ephod. Beneath are squares illustrating a variety of stitches and a chequered ground in perspective, in the centre of which is the signature: B. B.

Circa 1648. *Height,* 1 *foot* 8 *inches.* *Length,* 1 *foot* 7 *inches.*

88. PICTURE PANEL, in fine silks and metal thread on a white satin ground. In the centre is a cartouche delicately worked, portraying Jacob, Rachel, and Leah, with sheep and a dog, and Laban by the well, set in a landscape; the rest of the picture being chiefly composed of applied needlework in a variety of stitches, and the usual lion being treated in a most original manner. At the bottom is a pond, with a dog chasing a fish.

Circa 1700, *the frame being of the same date.*
Height, 1 *foot* 3½ *inches.* *Length,* 1 *foot* 8 *inches.*

89. PICTURE, in floss silks, purl, and stumpwork, on white satin, representing, in a cartouche, the Virgin, the Infant Saviour, and St. John the Baptist, in a formal garden with a castle, surrounded by raised cherubs and pomegranates, with flowers and birds worked in silver thread and flat Italian stitch. On the right can be seen a child with a silver porringer and spoon. The faces are much restored. Probably the top of a casket or box. Italian.

Circa 1675. *Height,* 1 *foot* 1¼ *inches.* *Length,* 1 *foot* 5 *inches.*

90. SMALL CUSHION COVER, worked in flat-stitch and fine petit-point in silks and wools on canvas. The cartouche in the centre depicts oak trees set in a landscape, and is surrounded at the top with a vase of flowers; at the bottom with a peacock and growing specimens of carnations, roses, acorns, and nuts; in the latter tree, a squirrel sits eating. The colours remain most brilliant.

Circa 1700. *Height,* 1 *foot.* *Length,* 1 *foot* 2½ *inches.*

91. PICTURE PANEL, intended for a cushion, worked in silks and wools in tapestry-stitch and petit-point on canvas, and probably copied from a sixteenth-century tapestry cushion, representing Joseph brought before Pharaoh, who is seated on a canopied throne, to interpret the king's dreams. In the background can be seen the prison; the border is of conventional flowers springing from vases, on a deep blue ground.

Circa 1690. *Height,* 1 *foot* 7 *inches.* *Length,* 1 *foot* 7½ *inches.*

92. PANEL PICTURE, worked in couched floss silk, metal thread, and darning-stitch on white satin, depicting Sacred and Profane Love. In the sky, between the sun and moon, Cupid is seen handing the laurel wreath of honour to Virtue—who bears the Sacred Heart—and aiming a dart at the lady of gay life, both of whom are attired in semi-classical dresses and are standing on ground surrounded by water in which can be seen swans and fish and an island with a tree and rabbits.

Circa 1655. *Height,* 1 *foot* ½ *inch.* *Length,* 1 *foot* 5½ *inches.*

93. PICTURE, worked in coloured beads on canvas and then applied on to white satin, and probably the creation of a very young person, depicting two figures in a garden, with a red brick house, trees, flowers, insects, animals, and birds, amongst which can be discerned a magpie, a cock crowing, a kingfisher, and two of the King's beasts.

Date of costume, 1658. *Height,* 1 *foot* 3 *inches.* *Length,* 1 *foot* 8½ *inches.*

94. TOP OF A CASKET, in fine petit-point of silks and wools on canvas, the banks being worked in sprung silk, representing Potiphar's wife seated on a stool at the foot of a canopied bed, her feet resting on a carpet and holding Joseph by his coat. Potiphar is seen hurrying to the event from his house in the distance. At the bottom there is a pond with fish and swans, on the bank a kingfisher with a fish in its mouth, and two of the King's beasts. The costumes are of about 1630. Potiphar's wife wears a red jewel at her breast, and the large rosettes on her shoes are of most minute lace-stitch, and point to a date early in Charles I.'s reign.

Circa 1630. *Height,* 1 *foot.* *Length,* 1 *foot* 2½ *inches.*

95. SMALL PANEL PICTURE, worked in coloured silks, in cross-stitch, petit-point, and chain-stitch on canvas, depicting a man in a brown coat and hair and stockings of chain-stitch, with a crook, leading a dog and tending his sheep. On the right is a red brick house, signed and dated on the gable: R. B., 1708; on the left is an oak tree with a parrot, and various other birds in the sky.

Circa, 1708. *Height,* 8 *inches.* *Length,* 9½ *inches.*

The character of needlework pictures commences to change at the beginning of the eighteenth century, being more realistic in treatment and showing a gradual discarding of complicated stitches and traditional ornamentation.

96. LARGE NEEDLEWORK PICTURE, of silks and wools in gros- and petit-point in warm colours on canvas, representing a man in a short jacket, piping to a lady attired as a shepherdess seated in a park with a crook, and a lamb in her lap, her attendants and sheep being grouped round her. On the left is a pond and a cow with its calf; at the back is a hill with a steep path bordered by yews, ending with a red brick house, trees, birds, and a squirrel. The silk of the sky, once no doubt all like the right-hand corner, is much perished. Foreign. The companion to No. 109.

Circa 1730. *Height,* 2 *feet* 8½ *inches.* *Length,* 3 *feet* 11 *inches.*

97. PICTURE, worked in silk feather-stitch, knotting, and other fancy stitches on a white satin ground, possibly representing Daphne and Chloris seated in a landscape with a house and trees surrounded by various domestic animals, birds, and insects; on the left is a pond with swans. The blues and pinks of the woman's fantastic dress are most refined in colour, being an adaptation of the fashion worn about the time the picture was in progress; her hat trimming and necklace are of seed pearls. It is signed twice, on the centre and again on the root of the tree, in silver thread: Eliz. Tole, 1741.

Circa 1741. *Height,* 1 *foot* 1½ *inches.* *Length,* 1 *foot* 7 *inches.*

98. SMALL PICTURE, worked in silk and wool on canvas, of a shepherd and shepherdess seated in a landscape with trees and a house.

Circa 1750. *Height,* 9 *inches.* *Length,* 11 *inches.*

99. PANEL, worked in petit-point in silk and wool, and probably a portion of a woman's dress, representing a lady in the costume of about 1712, holding a flower in one hand and a shepherd's crook in the other, seated on a mound in a park, with trees, birds, and clouds.

Circa 1712. *Height,* 1 *foot* ½ *inch.* *Length,* 9½ *inches.*

100. TAPESTRY PICTURE, in silk and wool, representing a man fishing, accompanied by a woman wearing a dress of a beautiful shade of blue. In the half-distance another woman is seen driving cattle across the water, the background being composed of trees, banks, and an Italian landscape. The colouring throughout is most delicate and refined, the weaving of the sky being most realistic. Signed: "Bernardinus . Bussoni . Venetus . F." Italian.

Height, 1 *foot* 7 *inches.* *Length,* 2 *feet.*

101. THE COMPANION PICTURE. A pastoral scene representing a gorge, a stream, well-drawn trees, and peasants in a landscape; the colours being very vivid. Italian.

Height, 1 *foot* 7 *inches.* *Length,* 2 *feet.*

102. SMALL PICTURE, in wool and silk tent-stitch on canvas, with a shepherd piping to his sheep in a landscape. The companion picture to No. 98.

Circa 1750. *Height,* 9 *inches.* *Length,* 11 *inches.*

103. PICTURE, very fine silk and wool petit-point worked on canvas, representing agricultural and sporting scenes. In the centre are a lady and gentleman dressed in the costume of the last years of Charles I., and a beggar with a wooden leg; on the left is a shepherdess with a crook and dog tending her sheep; above, a man ploughing with a yoke of oxen. On the right, amidst the landscape and trees, are seen a windmill, houses, an inn with a sign, a bridge, with a kingfisher seated on it; a river and various sportsmen—one with a horn and dog in pursuit of a stag, one fishing, and at the bottom another with a dog and a wheel-lock gun, shooting at a water-bird—while rabbits are seen bolting into their holes. Probably the top to a casket.

Circa 1650. *Height,* 9½ *inches.* *Length,* 1 *foot* 1 *inch.*

104. PICTURE, worked in wool and silk tent-stitch on canvas, of a gentleman seated on a bank, piping to a lady attired as a shepherdess, who is holding a lamb, with sheep round her, set in a landscape with a windmill, a cottage, trees, birds, and two fallow deer in the background. The drawing is crude, but the colours are well distributed.

Circa 1720. *Height,* 1 *foot* 4¼ *inches.* *Length,* 1 *foot* 8½ *inches.*

105. PICTURE, one of a series, in wool and silk petit-point on canvas, possibly intended to represent Summer. The female figure is seated in a landscape with trees, holding flowers in her right hand, a basket with blossoms in her left. The hair is unpowdered, and her tabbed bodice the fashion of about 1720. Probably German.

Circa 1720. *Height,* 11½ *inches.* *Length,* 1 *foot* 1½ *inches.*

106. PICTURE, probably one of the same series as No. 105, in wool and silk petit-point on canvas, showing a peasant snaring birds in a landscape, with a town in the distance. Probably German.

Circa 1720. *Height,* 1 *foot.* *Length,* 1 *foot* 1 *inch.*

107. PICTURE, worked in silk and wool petit-point on canvas, showing a man and woman seated in a landscape, with trees, animals, and a cottage. The woman has a red panniered dress, and both she and her companion wear powdered hair.

Circa 1730. *Height,* 1 *foot* 4 *inches.* *Length,* 1 *foot* 8 *inches.*

108. PICTURE, in silk and wool tent-stitch on canvas, evidently the work of a very young person, the chief subject being a gentleman piping to a lady dressed as a shepherdess in a landscape with trees, sheep, and animals. Some unusual incidents are also introduced, such as a bird sitting on its eggs in a nest in the tree, and a hunt; the huntsman's horse just appearing in the act of jumping a gate in pursuit of the fox, and two white hounds. Signed: Anne Maria Smith.

Circa 1750. *Height,* 1 *foot* 6½ *inches.* *Length,* 2 *feet* 2½ *inches.*

109. NEEDLEWORK PANEL PICTURE, in silk and wool on canvas, depicting pastoral and amatory scenes amid numerous animals and birds, in a landscape with a castle in the distance. On the right is a classical ruin.

Foreign. *Circa* 1750. *Height,* 2 *feet* 8 *inches.* *Length,* 3 *feet* 10 *inches.*

110. NEEDLEWORK PICTURE, in worsted petit-point on canvas, illustrative of Christ in the Garden, with Mary Magdalene, who is mistaking Him for the gardener (St. John, chap. xx.). The figure of Christ has a halo and is holding a spade. An elementary representation of Jerusalem can be seen in the background and the open sepulchre. There is a great sense of colour and atmosphere in this picture.

Circa 1735. *Height,* 1 *foot* 8½ *inches.* *Length,* 1 *foot* 4¼ *inches.*

111. PANEL, worked in silk and wool cross-stitch on canvas, and probably intended for a screen or the back of a chair; depicting a lady and gentleman in the costume of 1735, sitting on a bank with a dog, against a blue sky, all worked in petit-point with a wide surround in gros-point of coloured flowers on a black ground.

Circa 1735. *Height,* 2 *feet* 1½ *inches.* *Length,* 1 *foot* 8 *inches.*

112. PICTURE, worked in silks and wool on canvas in petit-point, tapestry, knotting, and Italian stitch; representing Christ and the woman of Samaria at the well (St. John, chap. iv.). The woman is attired in a semi-classical dress and has a vessel for the water.

Height, 2 *feet.* *Length,* 1 *foot* 4½ *inches.*

The colour in this piece is very successful, and an endeavour has been made to simulate the gold gesso background of an old master, from which the picture may have been copied.

113. CENTRE NEEDLEWORK PANEL, from the back of a chair, in silk and wool gros- and petit-point on canvas. The figure represents a page in fancy costume of the time of Louis XIV., about 1705, wearing the feathered hat and Steinkirck bow cravat so much in fashion at that time, and is surrounded by a conventional border of foliage and flowers. French. It is evidently one of a set, of which Nos. 115 and 117 also formed part.

Circa 1705. *Height,* 1 *foot* 8 *inches.* *Length,* 1 *foot* 3 *inches.*

114. PANEL, worked in wool and silk, petit-point, and cross-stitch on canvas, probably used for the back of a sofa, representing an agricultural scene, showing a lady in semi-classical dress seated under a tree holding a sheaf of corn, and a man with his foot on his spade in the act of digging, set within oval-shaped quatrefoils, yellow strapwork, and coloured conventional foliage. The background to the figures is black cross-stitch with small trees and buildings. French. Pair to No. 118.

Circa 1705. *Height,* 1 *foot* 9½ *inches.* *Length,* 2 *feet* 3½ *inches.*

115. CENTRE NEEDLEWORK PANEL, from the back of a chair, in silk and wool petit-point and cross-stitch on canvas, the figure being a representation of Flora, her head being crowned with blossom, with a wreath and basket of flowers, set in a yellow strapwork border of conventional leaves, acorns, and flowers. French. One of a set with Nos. 113 and 117.

Circa 1705. *Height,* 1 *foot* 7¾ *inches.* *Length,* 1 *foot* 3½ *inches.*

116. PICTURE, worked in coarse wool in single and cross-stitch on canvas, showing a castle placed in a landscape, surrounded by a border of large flowers on a dull red ground.

Height, 2 *feet* 3 *inches.* *Length,* 2 *feet.*

117. CENTRE NEEDLEWORK PANEL, from the back of a chair, in silk and wool petit-point and cross-stitch on canvas. The figure of the woman is represented in the costume of 1705, the bodice of her dress being tabbed and the under portion decorated with large bows of pink ribbon; she is holding an ornamented staff. It is surrounded by a conventional border of foliage and flowers. French. One of a set with Nos. 113 and 115.

Circa 1705. *Height,* 1 *foot* 8 *inches.* *Length,* 1 *foot* 3½ *inches.*

118. PANEL, worked in wool and silk, petit-point, and cross-stitch on canvas, probably used for the back of a sofa, the centre being occupied by the representation of a boar hunt in which a woman, as Diana, and two men are taking part, set within oval-shaped quatrefoils, yellow strapwork, and coloured conventional foliage. French. Pair to No. 114. The same large single insect is to be found on both, also on Nos. 113 and 115, being probably the worker's signature.

Circa 1705. *Height,* 1 *foot* 9½ *inches.* *Length,* 2 *feet* 3½ *inches.*

119. PANEL FOR A FIRE-SCREEN, worked in coloured silks and wools on canvas, depicting a man and woman dancing round a May-tree to a musician piping, set in a fanciful worked border in the French style.

120. NEEDLEWORK PICTURE, in wool on canvas, representing the Finding of Moses. Pharaoh's daughter is seen with her train-bearer and a negro attendant under a large tree with a river background. Signed and dated: S. S., 1762.

Height, 2 *feet* 2 *inches.* *Length,* 2 *feet* 2 *inches.*

121. PANEL, worked in silks and wool on canvas, with a central incident in petit-point, representing Isaac and Rebekah at the well, against a blue sky, set in a floriated border of coarse cross-stitch. Probably intended for a screen or the back of a chair.

Circa 1735. *Height,* 2 *feet* 1½ *inches.* *Length,* 1 *foot* 7½ *inches.*

122. PICTURE, in silk and wool on canvas, evidently worked by a very young person, of a shepherdess tending her sheep in a park, with trees and houses.

123. PICTURE, worked in worsted tent- and cross-stitch on canvas, possibly copied from a piece of Brussels tapestry, representing, as related in Genesis xxii., the interrupted sacrifice of Isaac by the Angel, who is holding back the sword of the Patriarch. On the right can be seen a servant; and on the left, the ram caught in the thicket. Foreign. The signature is not contemporary with the needlework.

Circa 1720. *Height,* 2 *feet* 8 *inches.* *Length,* 2 *feet.*

124. NANKEEN CURTAINS, worked in coloured crewels with isolated sprigs of flowers and an elaborate border of roses, lilies, tulips, and conventional yellow ribbon scrolling. They are somewhat in imitation of the Chinese embroideries that were so much imported at this date. The valances are also of wool crewel, but of rather earlier date. (See No. 71.)

Circa 1720.

125. PAIR OF CURTAINS AND VALANCES, with escalloped edges worked in silk and wool on canvas. The figures in gros-point, in pseudo-Oriental taste, are surrounded by winged monsters in silk petit-point and polygonal isolated ornamentations in brilliant colours on a black ground set between narrow cream borders. The curious combination of colours must have been inspired by the Chinese motives found on embroideries and Oriental carpets early in the eighteenth century. French.

Circa 1715.

126. PAIR OF LAMBREQINS AND CENTREPIECE, of needlework in coloured wools on canvas, of conventional design. French.

Circa 1720.

127. SAMPLER, worked in silks on canvas. Signed: Ellen Bleckley, her work, aged 9 years.

128. SAMPLER, worked in blue silk on linen, with two verses on Religion and Hope. Signed: Elizabeth Beale, 1799.

129. SAMPLER, worked in coloured silks on linen, with the figure of Christ and Angels on either side of a tree. Signed: Deborah Jones, 1801.

130. SAMPLER, worked in coloured silks in cross-stitch on coarse linen, of the alphabet, trees, figures, and animals. Signed: Mary Hales, aged 13 years, 1788.

131. SAMPLER, worked in coloured silks on coarse linen, with a poem in six verses, animals, and vases of flowers. Signed: Margaret Pearson, aged 9 years, 1836.

132. SAMPLER, with an oval picture of a man fishing in a landscape of green couched floss silk, and a poem in two verses. Signed: Diana Whitehouse, 1790.

133. ELABORATE SAMPLER, worked in silks on woollen material, illustrating the various stitches. At the top is a poem; in the centre, a vase of flowers and a house beneath, set in a border of flowers. Signed: Naomi Harrison, aged 10.

134. SAMPLER, worked in coloured silks on canvas, of Adam and Eve under the Tree of Knowledge, entirely in cross-stitch, surrounded by various animals and birds, with a text underneath.

135. SAMPLER PICTURE, representing Zacharias, Elisabeth, and St. John the Baptist, worked in silks on woollen material; the faces and hands are badly drawn, but worked in the finest possible stitch. Signed: Martha Buckel.

136. SAMPLER, worked in silks on linen, with a verse of a hymn over a house with a courtyard. Signed: Elizabeth Harris. 1847.

137. SAMPLER, in coloured silks on linen, finely worked in the different stitches, giving the Ten Commandments and the Lord's Prayer, with the figures of Moses and Aaron beneath. Signed and dated: Sarah Broadway's work, 1763, aged 10.

138. SAMPLER, as two tablets, worked in coloured silks on a wool material, and containing poems on life and death. Signed: Elizabeth Dolling's work.

Circa 1800.

139. PICTURE, worked in coloured silks on a silk ground, chiefly in feather-stitch, of a lady and gentleman in the costume of 1787, walking through a field with sheaves of corn, and men reaping, in the background.

140. NEEDLEWORK PICTURE of the Flight of the Holy Family into Egypt, worked in coloured silks on silk, the faces being left in the material and the features painted.

Circa 1810.

141. PICTURE, worked in floss silks and chenille on silk, showing a river, trees, a cow, and a dog; in the foreground is a group of figures, one of whom is fishing. The sky is left in the material and painted blue.

142. PICTURE, in cut cloth, representing the interior of a country inn. A sportsman with a red waistcoat and accompanied by a spaniel dog is being served with beer by a maid who carries in her other hand a bunch of radishes. German. The costumes are of the date 1760.

143. PICTURE PORTRAIT, of a lady with her children, worked in wool on silk, the face and arms being left in the silk and painted. The boy's costume is particularly charming. Signed: Eliza Tunno; and dated 1802.

144. OVAL PICTURE, in silks on a silk ground, chiefly in feather-stitch, depicting a lady as the muse of Poetry, laying a flower on Shakespeare's tomb, which is most elaborately worked.

Circa 1790.

145. PICTURE, painted, worked in silks, and embellished with tinsels, representing the Elevation of the Host to a Saint on a blue worked background. Foreign.

146. PICTURE, worked in silks in various stitches, on a satin ground, of a lady and gentleman walking in a field, the lady's apron filled with ears of corn; on either side are sheaves of corn and trees. The faces are left in the material, and the features painted.

147. OVAL PICTURE, of a lady wearing a fashionable country dress, standing in a hayfield with a hay-rake and basket. Worked in coloured silks on silk, the face painted.

Date of costume, 1788.

148. OVAL PICTURE, worked in silks and wool, of two figures in fancy costumes of 1770, the faces and sky being of silk.

149. OVAL PICTURE, worked in silks and wool on a silk ground, representing the Finding of Moses; the figures wear the costume of 1789; the faces and sky are left in the silk, and the foliage of the tree is composed of knots.

150. OVAL PANEL for pole-screen, worked in coloured feather-stitch on white satin, the figure in the centre being partly painted.

Circa 1778.

151. OVAL PICTURE, of a child holding a basket of flowers, worked in silks and wool on a silk ground.

Circa 1810.

152. OVAL PICTURE, of a lady in a pale blue dress, startled by a child; worked in silks, chenille, and wool, on a silk ground.

Date of costume, 1787.

153. PICTURE, in silk and wool on silk, representing a scene from "The Lady of the Lake," worked chiefly in feather-stitch and the foliage of the trees in French knots. The straps and sword are made of gilt paper, showing the poor methods that were setting in; the faces and sky are painted.

Circa 1820.

154. OVAL PICTURE, worked in chenille, silks, and wool on silk, depicting a child holding a basket of flowers and standing in front of a red brick cottage. The sky and face are painted.

155. PICTURE, worked in wool and silks in coarse stitch, representing the home of a goatherd with his family and goats.

Circa 1820.

156. OVAL PICTURE, worked chiefly in feather and sprung silk, depicting Justice, with sword and scales, and a sea and ship in the background.

Circa 1800.

157. PICTURE, after Morland, worked in straight crewel stitch, in wool and silks on a silk ground, showing a woman carrying a basket and two children with bundles about to leave their home. A dog and donkey occupy the foreground, and the foliage is composed of knotting-stitch.

Circa 1830.

158. PICTURE, worked in satin, feather-stitch, and knots, in silks and coloured wools on a silk ground, representing the Finding of Moses by Pharaoh's daughter. The reflections worked in the silk water are cleverly shown; the Pyramids can be seen in the background.

Circa 1815.

159. PICTURE, worked in wools, of Elijah and the Ravens.

160. OVAL PICTURE, worked in wools on silk, of a child in a grey dress and red shoes, walking in a landscape.

161. PICTURE, worked in wool and silks, chiefly in feather-stitch, on silk, of a girl in a grey dress and pink shoes, with a dog and a boy in a blue suit, giving money to a beggar boy in rags; the faces, arms, beggar's legs, and sky being left in the silk and painted. The background is composed of a landscape with a river, worked in browns and cream.

Circa 1810.

162. SMALL PICTURE, worked in delicately coloured floss silks on a silk ground, showing a castle and a bridge over a river and trees. Foreign.

163. OVAL PICTURE, entirely worked in chenille on silk, depicting a boy playing at ghosts with two little girls, one of whom is frightened. The faces and arms are painted.

Circa 1810.

164. OVAL PICTURE, of the Flight into Egypt, entirely worked in crewels on silk.

165. OVAL PICTURE, for a pole-screen, of conventional flowers and a basket, worked in coloured silks on a white satin ground.

166. OVAL PICTURE, in the style of Morland, worked in silks and wool on satin, representing an old woman with a spinning-wheel and a girl in a hat, returning from gleaning, her apron filled with ears of corn. The dresses are in fine feather-stitch, and are of the date 1790.

167. SMALL OVAL PICTURE, worked in silks, of a girl in a white dress and hat of the time of 1790, letting a bird free. The background is composed of a garden temple overlooking a river, and a tree and bush in sprung and knotted stitches.

168. SMALL PICTURE, worked in floss silk on silk, representing a harbour with shipping, a ruin and a boat in the foreground, with men unloading their fishing nets from a little boat, and a woman with a basket. Foreign. Very charming in colour.

169. SMALL OVAL PICTURE, worked in silks in various stitches on silk, of a little child in pink, frightened by a dog, and clinging to its mother's apron. Probably French.

170. SMALL OVAL PICTURE, worked in silks on a silk background, of Una and the Lion. She is seated under a tree. The face and hands are painted.

171. OVAL PICTURE, worked in crewels on cloth, of two women; one of whom bears a pilgrim's staff and bottle and a dog, standing before a prison, guarded by a sentinel. Foreign.

172. PICTURE, worked in silks and wools on a silk ground, representing Isaac with Rebekah and her female attendants at the well, the faces being left in the silk. There is a camel in the background, and a cleverly worked metal vase, with its shadow, in the foreground. Foreign.

173. PICTURE, worked in floss silk and couched chenille, on silk, depicting the mouth of a river, with boats and a boy fishing from the bank, a house, and trees. Foreign.

174. PICTURE, worked in wools on silk, of two children—one with a basket of flowers on her head about to cross a brook, and a ruin in the background. The flowers and flesh are painted.

175. OVAL PICTURE, worked in silks and wool on silk, of a boy in a blue dress, seated in a garden under a tree, writing at a table, with one foot on a red stool.

176. PIECES OF NEEDLEWORK, of Italian coloured silk and metal, on white silk ground, made into a mirror frame.

177. PICTURE, worked in silks on a silk ground, representing a Highland lad and lassie in tartans listening to the bagpipes. The outline has been first vigorously drawn and then worked in very small single-stitch, the flesh being all carefully painted on the silk.

Circa 1825.

178. PICTURE, in straw-work, of a child watched over by Christ and an angel. Foreign.

179. PICTURE, in straw-work, of the Descent from the Cross. Foreign.

180. PICTURE, in straw-work, of Christ bearing the Cross to Calvary. Foreign.

181. PICTURE, worked in silks and couched chenille on silk, of a young man writing a lady's name on the sand. She is standing by him, attired in the classical Empire dress of 1795. The arms and faces are exceptionally well drawn.

182. PICTURE, in straw-work, representing buildings, and a church; on the right side is a house on fire, and two men on a ladder, attempting to extinguish it with a hose. Foreign.

183. PICTURE, worked in delicately coloured floss silks on silk, showing a landscape, with farm buildings, trees, and a pond with ducks.

184. PICTURE, in wools and silk, on silk, of a family group after Morland, with a woman and child seated on a donkey.

185. CASE OF OBJECTS, containing—

(1) Two maps, worked in brown thread on wool material. Signed: E. Smith, 1797.
(2) Pair of woman's over-shoes. *Circa* 1710.
(3) Pair of woman's brocade shoes. *Circa* 1750.
(4) Strap-embroidered woman's shoes. *Circa* 1714.

(5) Pair of woman's shoes, embroidered with conventional flowers and silver thread. *Circa* 1600.

(6) Pocket-book, of fine beadwork, with a design of cupids shooting at an escutcheon on the flap, and on the lower portion a representation of Venus in her chariot in the clouds. Probably French.

(7) Pocket-book, of fine beadwork, in conventional decoration. French. *Circa* 1715.

186. SMALL ENGLISH BAG-PURSE, embroidered.
Circa 1770.

187. SMALL ENGLISH BAG-PURSE, embroidered with roses.
Circa 1700.

Other interesting examples of needlework can also be seen on some of the furniture placed in the various rooms of the Gallery, such as the chairs, No. 127, covered in needlework, of about the date 1738.

A set of six mahogany chairs, No. 159, covered with interlaced plum-coloured velvet ribbon. Miss Burney mentions in her diary that she helped Queen Charlotte to make chair-covers of interlaced ribbon.

A set of mahogany chairs, No. 161, having backs and seats worked in fine petit-point with Biblical subjects.

Highly finished petit-point needlework on canvas, of a classical subject set in a border and evidently designed to suit the lines of the elaborate gilt chair it covers, No. 222.

Exceptionally fine specimen of needlework, evidently designed for the sofa it now covers, No. 220. The back has panels of pastoral scenes in petit-point; the seat and arm, vases of flowers, surrounded by gros-point in most tasteful colourings.

Nos. 226, 306, and 170 are most interesting specimens of needlework screens.

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